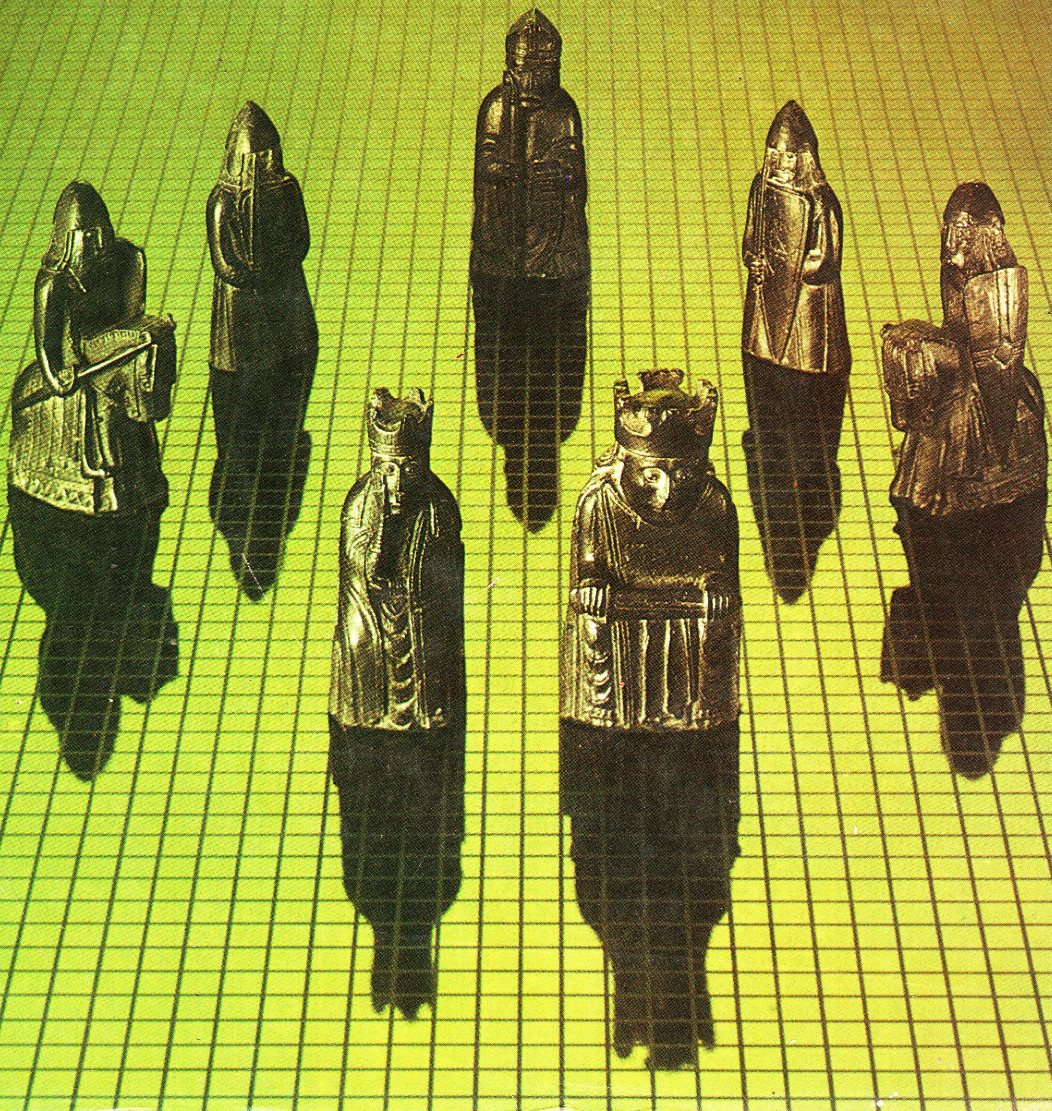
THE OXFORD COMPANION TO CHESS

DAVID HOOPER & KENNETH WHYLD



The game of chess exerts a fascination unequalled by any comparable activity, and recent years have seen an unprecedented growth of interest in international events and the personalities involved in them which is reflected in the growing numbers of people playing chess in clubs and schools. This book is for players of all levels, as well as for those who follow tournaments and championship matches and who wish to know more of the game, its terminology, and its history.

The subject has been dogged by legend and by the repetition of incorrect information. For this *Companion* the authors have undertaken considerable primary research, and some hundreds of facts appear here correctly for the first time in a chess book. *The Oxford Companion to Chess* embraces all branches of the game, including over-the-board play, correspondence and telegraph chess, problems, and the various unorthodox forms—fairy, four-handed, hexagonal, three-dimensional chess, for example. The historical coverage ranges from the earliest myths describing the game's invention to the stages leading to the current world championship. About 570 biographical entries include all the major figures of the game's evolution: apart from writers and composers they include all the past world champions and every other player since 1872 who achieved the equivalent of at least one Grandmaster norm: for the first time in such a work FIDE's Elo rating system is applied retrospectively, so that it is possible to compare the strengths of past and present players with their contemporaries. But these biographies are far from dry lists of chess facts: many extraordinary figures are brought to life in them, and the reader is informed about Deschapelles' melon beds, Philidor's career as a Court composer, the Chevalier D'Eon's transvestism, Whitaker's frauds (immortalized in legal textbooks), and other curious byways.

(continued on back flap)

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PREFACE

No game has surpassed chess in the extent to which it has commanded a following in all countries of the known world for many centuries. One of the oldest games, it has a history spanning 1,400 years; in one or other of its various forms it has been popular for most of this time, and has offered both inspiration and solace to artists, writers, and scientists. Such is the subtlety of the game that no-one has been able to determine whether it is an art, a science, a sport, or a combination of them all.

This book embraces all branches of chess including its history and gives recommended books for further reading. All terms commonly used by players are explained, about 570 biographies are given, and there are entries for about 650 names representing some 700 openings or variations. Composition terms provide the groundwork for an understanding of that art, but only a handful of the many problem themes are given. The strategy of modern chess is discussed and the entry for shaṭranj includes the only extant description of the old game's strategy. More than 220 games and more than 190 compositions are included. Although instruction is not our purpose, a newcomer could learn to play and to follow the game by referring to laws, notation, and conventional symbols.

The numbers given in the entries for openings refer to Appendix I in which the moves defining each opening are to be found. This appendix may also be used to discover the name of an opening if the moves are known, a facility not previously available. The terms most commonly used from six languages are given with English translations in Appendix II as an aid to understanding foreign annotations.

The Elo rating system, adopted by FIDE, is a universally accepted measure of performance which we have applied retrospectively. Thus we have identified nearly 2,000 norms from 1872 to 1982 and, for the first time, it is possible for the playing strength of past and present players to be compared with that of their contemporaries. These norms are equivalent in rating terms to the GM norm as defined by FIDE in 1982, but we have not, like FIDE, limited such norms to international tournaments in which each competitor has played at least nine games. Except for team events and women's tournaments, every over-the-board tournament score given in this book indicates the equivalent of a GM norm. These scores are given in terms of wins (+), draws (=), and losses (−). When an all-play-all tournament is unaccompanied by a score, then a GM norm level was not reached.

The biographies include every player who has achieved at least one such norm before the mid-1960s and every player who has achieved at least two such norms after this date. The absence of a norm in a biography indicates that none was made by that person in an all-play-all event, but not all norms are given for a player who has made more than six. (At least a dozen players have made more than thirty.)

Tournaments are indicated by their labels, e.g. 'London 1851'; a game not from a tournament would be described as played at London in 1851, or simply 'London, 1851'. A 'minor tournament' may be understood as an event of category 7 or weaker. Crosstables of two tournaments are given by way of illustration. The standard reference work is the multi-volume *Chess Tournament Crosstables* by Jeremy Gaige.

This book could hardly have been completed without the willing help of numerous chess friends. We thank them all, in particular Dale Brandreth of Yorktown, Sir Richard Clarke, Kevin J. O'Connell of London, Jeremy Gaige, Isaak Romanov of Moscow, and Lothar Schmid. We also thank Betty Palmer of the Oxford University Press for her unfailing guidance.

The subject of chess has been dogged by myth and by the repetition of incorrect information. We have wherever possible drawn on primary sources, and some hundreds of facts appear here correctly for the first time in a chess book; but our best efforts will not have freed us from all error and amendments from readers will be welcome.

Bridport, Dorset
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July 1983

DAVID HOOPER
KENNETH WHYLD

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NOTE TO THE READER

ENTRIES are in simple letter-by-letter alphabetical order, with spaces and hyphens ignored; all names beginning with Mc are arranged as though they were prefixed Mac, and St is ordered as though it were spelt Saint. Cross-references are indicated by the use of small capital letters: if a name or term is printed in this form on its first appearance in an article, it will be found to have its own entry. The numbers that accompany names of openings or variations refer to Appendix I, where the moves of these lines are listed. Appendix II provides a glossary of chess terms in French, German, Italian, Magyar, Russian, and Spanish.

A

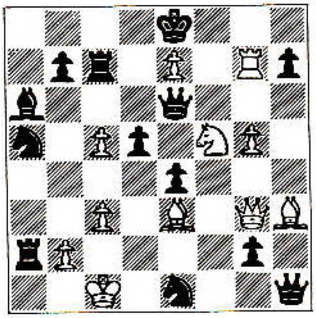
ABBAZIA DEFENCE, 582, standard line, known to POLERIO, first published by Hirsch Silberschmidt, 1829, and played in the tournament Abbazia (now Opatija) 1912; all games in this event had to begin with the KING'S GAMBIT Accepted.

ABONYI GAMBIT, 690, the TENNISON GAMBIT, favoured by the Hungarian master István Abonyi (1886–1942).

ABRAHAMS VARIATION, 66 in the QUEEN'S GAMBIT Declined. In the 1925 Lancashire County Championship the English player Gerald Abrahams (1907–80), playing against Holmes, introduced the move 7 . . . a5 and the game continued 8 axb5 Bxc3 9 Bxc3 cxb5 10 b3 Bb7 11 bxc4 b4. In this position it has yet to be shown that White's central pawn majority is of more account than Black's two passed pawns on the Queen's side. Abrahams played this variation against his countryman William Winter (1898–1955) in 1929 and in the same year Winter played it against Noteboom, after whom it is sometimes named.

The precursor, known from a 16th-century manuscript, was published by SALVIO in 1604: 1 d4 d5 2 c4 dxc4 3 e4 b5 4 a4 c6 5 axb5 cxb5 6 b3 b4 7 bxc4 a5 8 Bf4 Nd7 9 Nf3. Pietro CARRERA, writing in 1617, made his only criticism of Salvio's analysis in this variation: he suggested 8 . . . Bd7 instead of 8 . . . Nd7, or 9 Qa4 instead of 9 Nf3. Salvio nursed his injured pride for 17 years and then devoted a chapter of his book to a bitter attack on Carrera. The argument was pointless: all these variations give White a won game.

ABŪ 'L-FATH AHMAD, player and author. The surviving copies of his 11th- or 12th-century manuscript, made in the Tadzhik language, indicate that he came from Sīstān, a land spanning the Afghan–Iranian border; a 16th-century Persian manuscript suggests he was an Indian. Three copies of his manuscript were discovered in 1951, the earliest dating from 1665; two are in Bukhara, one in Samarkand, and they may not accurately reflect the original which was written more than 500 years earlier. The contents include the usual legends of the game's origin, poems, puzzles, ten opening systems (TA'BĪYĀT), and 287 MANṢŪBĀT. According to Soviet sources 127 of the manṣūbāt are not in MURRAY'S *History of Chess*; but their style, judging from those known outside Russia, is similar, which is not surprising for the compilation was made from the same sources, the libraries of Isfahan, Ray (near Tehran), and other Islamic cities. In 1024 Abū 'l-Qāsim Mahmūd rebuilt Ghazna (Afghanistan) as the capital of his newly won empire, and the great libraries were brought there within ten years and were destroyed when the city was sacked, *c.*1150. Abū 'l-fath made his collection in Ghazna and states that he travelled to India, Iraq, and Khorāsān, meeting none who could match him in play. He probably composed few manṣūbāt himself; specifically he laid claim to four, three of which are based on the work of as-SŪLĪ.



=

A study given by Abū 'l-fath (mansūba no. 233). The pieces shown as queens and bishops are FIRZĀNS and FILS respectively. White draws by driving the black king round the board, a favourite theme (often using knights rather than a rook) known as the waterwheel (ad-dūlābīya). 1 Rg8+ Kd7 2 Rd8+ Kc6 3 Rd6+ Kb5 4 Rb6+ Kc4 5 Rb4+ Kd3 6 Rd4+ Ke2 7 Rd2+ Kf3 8 Rf2+ Kg4 9 Rf4+ Kh5 10 Rh4+ Kg6 11 Rh6+ Kf7 12 Rf6+ Ke8 13 Rf8+. If 1 . . . Kf7 2 Rf8+ with clockwise movement.

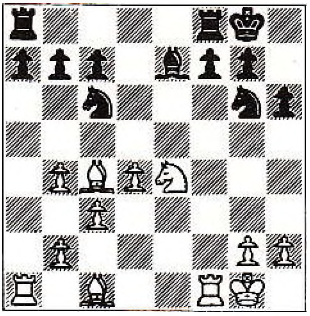
ACADÉMIES DES JEUX, a name popular in the 17th and 18th centuries for compendiums of indoor games and amusements. The best known equivalent in English is *Hoyle's Games*. The compilers often borrowed extensively from the works of PHILIDOR or GRECO. Such general books may have historical value, sometimes because they are the last stronghold of obsolete rules.

ACCELERATED DRAGON, 257 in the SICILIAN DEFENCE, also known as the Simagin Variation. The name may be considered a misnomer: the dragon comes sooner rather than faster.

ACCUMULATION OF ADVANTAGES, the gain of small advantages one by one with the object that collectively they may be decisive. Put forward by STEINITZ, and sometimes called his accumulation theory, this procedure still remains a sound way to play. NIMZOWITSCH, confusing means with ends, stated that the accumulation of advantages was subordinate to PROPHYLAXIS, the prevention of freeing moves by the opponent. Steinitz, like PHILIDOR before him, understood the use of prophylaxis as one means of obtaining advantage.

Steinitz–Blackburne Vienna 1882 Vienna Gambit

1 e4 e5 2 Nc3 Nf6 3 f4 d5 4 d3 dxe4 5 fxe5 Ng4 6 Nxe4 Nc6 7 c3 Qd5? 8 Qb3 Qxb3 9 axb3 Ngxe5 10 d4 Ng6 11 Bc4 Be7 12 Nf3 h6 13 b4 0-0 14 0-0 Bf5 15 Nfg5 Bxc4 16 Nxe4



White has established a pawn in the centre and obtained a HALF-OPEN FILE for his king's rook, features that arise from this opening and which alone would confer no more than the initiative; but he has made other small gains: the TWO BISHOPS and a half-open file for his queen's rook, and in consequence he has a distinct overall advantage.

16 . . . Nd8 17 b5 Re8 18 Ng3 Bf8 19 Nf5 Ne7 20 Ne3 Ne6 21 Ng4 Ng6 22 Bd5 Nd8 23 Bxh6 c6 24 bxc6 bxc6 25 Bc4 Rc7 26 Bg5 Rd7 27 h4 Be7 28 h5 Nf8 29 Be3 Bd6 30 b4 Nde6 31 Ra6 Rc8 32 h6 Nh7 33 hxg7 Kxg7 34 Bh6+ Kg8 35 Bd3 Rcc7 36 Bd2 Nef8 37 Nh6+ Kh8 38 Be4 Re7 39 Bxc6 Re2 40 Nf5 Rxd2 41 Nxd6 Ng5 42 Re1 Nfe6 43 Rf1 Nd8 44 b5 Rd3 45 Rf5 Nge6 46 Ne4 Ng7 47 Rf6 Kg8 48 Rh6 Nge6 49 d5 Nf4 50 Rh4 Nxc6 51 Nf6+ Kf8 52 Rxc6 Rxc6 53 bxc6 Ng6 54 c7 Rxc3 55 d6 Ne5 56 Re4 Black resigns.

ACTUAL PLAY, see POST-KEY PLAY.

ADAMS ATTACK, 270, line for White in the SICILIAN DEFENCE pioneered by the American player Weaver Adams (1901–63) and played by FISCHER against Betbeder at the Stockholm interzonal 1962, and against GELLER in the Curaçao Candidates tournament 1962.

ADAM VARIATION, 385, ingenious line in the HOWELL ATTACK of the SPANISH OPENING, introduced by the German player Edmund Adam (1895–1958) in a correspondence game against MALMGREN, 1939.

ADDISON, WILLIAM GRADY (1933–), American player from Lousiania, International Master (1967). His best tournament achievement was a second place (+6=3−2) to RESHEVSKY in the category 10 US Championship, 1969–70.

ADJOURNMENT, the act of breaking off a game; the period after a game has been broken off and before its resumption. For the adjournment procedure under FIDE rules see SEALED MOVE.

In some early tournaments players were forbidden to analyse their games during adjournments. This rule was soon abandoned, perhaps because it could not easily be enforced. For a long time, however, help from others was considered unethical. This, also difficult to prevent, became accepted practice in the 1930s. For important events there may be teams of analysts to give help, but committees are as fallible as individuals and consultation less effective than supposed.

ADJUDICATION, the decision of an independent expert as to whether an unfinished game should be scored as a draw or as a win for one of the players; used to obtain results for team matches and week-end tournaments when time for play is limited.

ADJUST, see J'ADOUBE.

al-'ADLĪ ar-RUMI (*fl.* 840). Patronized by a son of HĀRŪN AR-RASHĪD and other Caliphs, al-'Adlī was regarded as the strongest player of his time until defeated, not later than 848, by ar-RĀZĪ. Al-'Adlī wrote a book on chess, severely criticized by as-SŪLĪ, and also a book on nard, an old board game often confused with chess by historians. His books have long since been lost but some of his problems, endgames, and opening systems have survived. (See MANṢŪBA.) His name suggests that he came from some part of the eastern Roman Empire, possibly Turkey. (See SPURIOUS GAMES.)

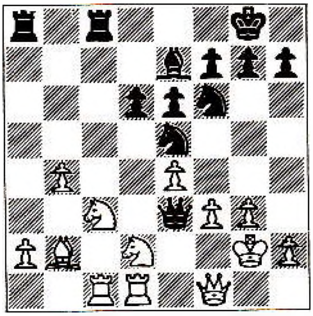
AD LIBITUM, any one of the available legal moves, represented by the CONVENTIONAL SYMBOL ~. Sometimes the symbol for a piece is added: K~, for example, means any move of the king, or, if some have been mentioned, any other move of the king.

ADORJÁN (pron. A-door-yan), ANDRÁS (1950–), Hungarian player, International Grandmaster (1973). As a youth he played under the name Jocha. He was second after KARPOV in the world junior championship, Stockholm 1969, and won or shared first prizes at Varna 1972, Luhačovice 1973, Osijek 1978, and Budapest 1982 (+6=5). After scoring +7=8−2 to share third place in the interzonal tournament Riga 1979 Adorján became a Candidate, but he lost the quarter-final match against HÜBNER.

Miles–Adorján Riga interzonal 1979 English Opening, Symmetrical Variation

1 Nf3 Nf6 2 c4 c5 3 g3 b6 4 Bg2 Bb7 5 0-0 e6 6 Nc3 Be7 7 d4 cxd4 8 Qxd4 d6 9 b3 0-0 10 Ba3 Na6 11 Rfd1 Nc5 12 Rac1 a6 13 b4 Ncd7 14 Bb2 Qb8 15 Nd2 Bxg2

16 Kxg2 Rc8 17 f3 b5 18 cxb5 axb5 19 Qd3 Ne5 20 Qxb5 Qa7 21 e4 Qe3 22 Qf1



22 . . . g5 23 Rc2 Rxa2 24 Nd5 Rxc2 25 Nxe3 Rcxb2 26 Qe2 g4 27 f4 Nxe4 28 Nef1 Nxd2 29 Rxd2 Rxd2 30 Nxd2 Nf3 31 Qc4 Rxd2+ 32 Kf1 Bf6 White resigns.

ADVANCED PAWN, a pawn on its fifth rank or beyond. It may be weak because it is hard to defend, or strong because it restricts the opponent's mobility. Sometimes an advanced pawn provides the essential link in a combination, as in the games given under CHRISTIANSEN, DIVERSIONARY SACRIFICE, GUFELD, and SPASSKY.

ADVANCE POINT, a square on a player's fifth rank, other than a hole, that is guarded by one of his pawns and can be attacked by an enemy pawn from only one of the adjoining files. This is often a suitable square on which he might place one of his pieces.

After 1 e4 e6 2 d4 d5 3 exd5 exd5, for example, White has advance points at e5 and c5, Black at e4 and c4. The following examples show how such squares might be occupied advantageously.

Maróczy–Réti London 1927

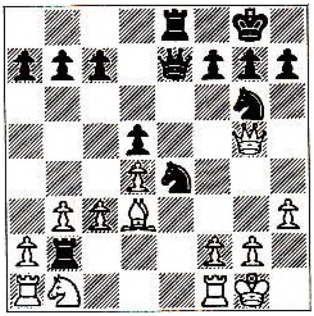
4 Nf3 Nf6 5 Bd3 Bd6 6 0-0 0-0 7 Nc3 c6 8 Bg5 Bg4 9 h3 Bh5? 10 g4 Bg6 11 Ne5!

W. Winter–Flohr Warsaw Olympiad 1935

4 Bd3 Nc6 5 c3 Bd6 6 Ne2 Nge7 7 Bf4 Be6 8 Nd2 Qd7 9 Qc2 Ng6 10 Bg3 Nce7 11 0-0-0 0-0-0 12 Nb3 b6? 13 Nc5!

L. M. Kovács–Korchnoi Sarajevo 1969

4 Bd3 Nc6 5 c3 Bd6 6 Qf3 Nce7 7 Bf4 Nf6 8 h3 Bxf4 9 Qxf4 0-0 10 Ne2 Ng6 11 Qh2? Re8 12 0-0 Bf5 13 Bxf5 Rxe2 14 b3 Qe7 15 Bd3 Rb2 16 Qg3 Re8 17 Qg5 Ne4!



The game continued 18 Qc1 Rxf2 19 Rxf2 Nxf2 20 Kxf2 Qf6+ 21 Kg1 Nf4 22 Bf1 Re2 23 Nd2 Nxh3+ 24 Kh2 Nf4 25 Kg3 Nd3 White resigns.

ADVANCE VARIATION, 306, line in the CARO–KANN DEFENCE characterized by the advance of White's e-pawn to e5 and recommended by STEINITZ in 1879. Mikhail TAL played it eight times in his world championship match against BOTVINNIK, 1961, without much success.

The name is occasionally used for a similar advance in the FRENCH DEFENCE, the NIMZOWITSCH VARIATION, 658.

ADVANTAGE. To have *an* advantage is to have the better situation regarding one of the factors that are considered when an EVALUATION OF POSITION is being made. The value of White's advantages may be weighed against that of Black's; if the comparison shows that one player has the better prospect of winning he is said to have *the* advantage.

During the course of a game one kind of advantage is often exchanged for another. A gain of time, by nature transitory, will be lost if not converted; positional advantage may be ceded for material gain, or the reverse might happen; any number of advantages might be conceded in order to make a decisive attack on the king.

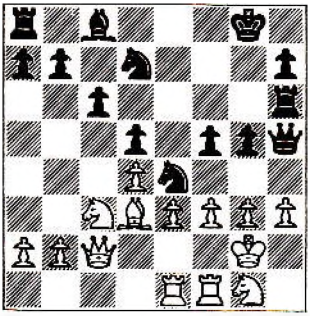
AFFIDATUS, see FIDATED.

AHLHAUSEN OPENING, 697, the GROB OPENING. Carl Ahlhausen (1835–92), one of the first to adopt this unusual opening, was librarian of the Berlin Chess Association.

AHUES, CARL OSCAR (1883–1968), German player from Bremen, International Master (1950). National champion in 1929, he played for his country in the Olympiads of 1930 and 1931. He won or shared third prize in three strong tournaments: Berlin 1926, a tie with E. GRÜNFELD and SPIELMANN after BOGOLJUBOW and RUBINSTEIN; Liège 1930, a tie with COLLE and NIMZOWITSCH after TARTAKOWER and SULTAN KHAN; and Bad Nauheim 1936, about category 12 (+3=5−1), a full point after ALEKHINE and KERES. At San Remo 1930, the most important tournament of the year, he came sixth. Retaining much of his skill until late in life he won the Hamburg lightning championship in his eighties.

Bogoljubow–Ahues San Remo 1930 Queen's Gambit Declined, Exchange Variation

1 Nf3 Nf6 2 c4 e6 3 Nc3 d5 4 d4 Nbd7 5 Bg5 c6 6 cxd5 exd5 7 e3 Be7 8 Bd3 Ne4 9 Bxe7 Qxe7 10 Qc2 f5 11 0-0 0-0 12 Rac1 Rf6 13 g3 g5 14 Kg2 Rh6 15 Ng1 Qf7 16 f3 Qh5 17 h3



17 . . . Ndf6 18 Nce2 f4 19 g4 Nxg4 20 fxg4 Bxg4 21 Nxf4 gxf4 22 Bxe4 Bxh3+ 23 Nxh3 Qxh3+ 24 Kf2 Qg3+ 25 Ke2 Rh2+ 26 Kd1 Rxc2 27 Bxc2 Kh8 28 Rh1 Re8 29 Bxh7 Kg7 30 Bc2 Kf6 31 Rh6+ Ke7 32 exf4+ Kd8 33 Rd6+ Kc7 34 Rxc6+ bxc6 35 Rxc8 Qxf4 36 Rc1 Qxd4+ 37 Kc1 c5 38 Rd1 Qe5 39 Kb1 Kc6 40 Bb3 c4 41 Rc1 Kb5 42 Bxc4+ dxc4 43 a3 Qe4+ 44 Ka2 a5 45 Rc3 a4 46 Rh3 Kc5 47 Rh5+ Kd4 48 Rh3 Qd3 49 Rh4+ Ke3 50 Rh2 Kf4 51 Rf2+ Kg3 52 Rf8 Qb3+ White resigns. For this game Ahues was awarded one of the two beauty prizes. (See BRILLIANCY PRIZE.)

AJEEB, the second AUTOMATON to become famous, was made in 1868 by a Bristol cabinet-maker Charles Alfred Hooper (1825–c.1900). Ajeeb, a life-size dark-skinned Indian figure with mobile head, trunk, and right arm, sat on a cushion mounted on a large box. Before a display the box was opened to show an elaborate clockwork mechanism, wound conspicuously by a huge key. Many of the wheels were of rubber, pushed aside when the operator descended from the cushion. After a long and successful run in London Hooper took Ajeeb to Germany, Belgium, France, and, in 1885, to New York where it was a great attraction; so great that Hooper made another Ajeeb which performed concurrently in other cities, and the existence of this copy and some unauthorized copies makes the story hard to trace. Among the masters who operated an 'official' Ajeeb in the USA were Charles Moehle (1859–c.1903), Albert Beauregard Hodges (1866–1944), Constant Ferdinand Burille (1866–1914) and PILLSBURY. Hooper retired to England in 1895 but Ajeeb continued successfully, although an angry Westerner emptied his six-gun into its torso on one occasion, wounding the operator. After 1915 Ajeeb concentrated on draughts and one operator, Jesse B. Hanson, together with Frank Frain, purchased it in 1932. They toured the USA in 1936 to sponsor a radio set, one to be given free to each winner. Of the thousands of games he played Hanson conceded eight draws but never lost. Frain came to believe that Ajeeb had supernatural qualities and had it blessed at a shrine in Quebec. During the Second World War Ajeeb disappeared.

K. Whyld, 'The Oriental Wonder'. *British Chess Magazine*, Jan. 1978.

ALAPIN, SEMYON ZINOVIEVICH (1856–1923), player and openings analyst. He was born in Vilnius but spent the later years of his life in Heidelberg. While a student at St Petersburg he tied with CHIGORIN for first prize ahead of SCHIFFERS in a national tournament, St Petersburg 1878–9; his only loss was to Chigorin who also won both games of the play-off. Beginning with Frankfurt 1887, Alapin entered nearly a score of international tournaments during the following 25 years; his best results were fifth place at Monte Carlo 1901, the strongest tournament of the year, and first prize (+3=3) ahead of ROTLEWI, SPIELMANN, and FAHRNI at Munich 1911. In a national tournament, St Petersburg 1906, he took first prize, two and a half points ahead of his nearest rival. He is better known as a writer, publishing openings analyses up to his death and often illustrating them with fictitious games between 'Attakinsky' (white) and 'Defendarov'.

ALAPIN DEFENCE, 416, rarely played line in the SPANISH OPENING analysed by ALAPIN in *La Stratégie*, 1896.

ALAPIN OPENING, 349. White's intention is to continue 3 f4. Analysed by Carl Mayerhofer (1828–1913) in the *Chess Player's Chronicle*, 1851, this rarely played opening was played (with transposition, i.e. 2 f4 exf4 3 Ne2) by ALAPIN at Manchester 1890.

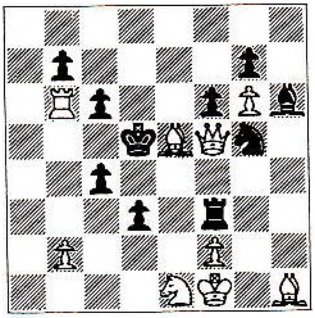
ALAPIN VARIATION, 53, standard play in the QUEEN'S GAMBIT Declined as in the game Alapin–Marshall, Monte Carlo 1901; 234 in the SICILIAN DEFENCE, CARRERA's interesting invention; 361, a sound line in the SPANISH OPENING. Also four less effective variations: 55 in the Queen's Gambit Declined; 325 in the VIENNA GAMBIT; 643 and 657, both in the FRENCH DEFENCE.

ALATORTSEV, VLADIMIR ALEXEYEVICH (1909–), International Grandmaster (1983), International Arbiter (1956), born in St Petersburg. He was second after BOTVINNIK in the USSR Championship 1933, and shared three city championships: Leningrad 1933–4, with LISITSIN; Moscow 1936, with KAN; and Moscow 1937, with BELAVENETS. He also shared the championship of the Trades Unions in 1938, the last time it was held. Although Alatortsev played in several USSR championships and other tournaments he is better known as a writer and organizer. When, in 1958, full-time chess research started at the Central Research Institute for Physical Culture in Moscow, Alatortsev was put in charge. His book *Problemui Sovremennoi Teory Shakhmat* (1960) deals with the development of chess ideas from PHILIDOR to modern times, with emphasis on CO-OPERATION.

ALBIN ATTACK, 648, the CHATARD–ALEKHINE ATTACK. Adolf Albin (1848–1920) introduced it in a game against Adolf Csánk in the Kolisch tournament, Vienna 1890.

ALBIN COUNTER-GAMBIT, 51, provocative reply to the QUEEN'S GAMBIT introduced by Cavalotti (after whom it is sometimes named) in a game against Salvioli at the Milan tournament 1881. The counter-gambit was reintroduced in the game Lasker–Albin, New York 1893. Uniquely in this opening a plausible line gives Black a winning UNDERPROMOTION as early as the seventh move. (See LASKER TRAP.)

ALBINO, a problem task: a white pawn, other than a rook's pawn, on its second rank is moved in each of the four possible ways, two forward moves and two captures; these moves, each bringing about a different mating finish, may be shown in the variations of the solution, in the SET PLAY, or as THEMATIC TRIES. (Compare PICKANINNY.)



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A version of the pioneer problem by LOYD, *New York Albion*, 1858. The solution begins: 1 Bh2+ Kd4 2 Bg1, and there are four main variations:
2 . . . Re3 3 fxe3
2 . . . Rg3 3 fxg3
2 . . . Rxf5 3 f4
2 . . . Rf4(h3) 3 f3.

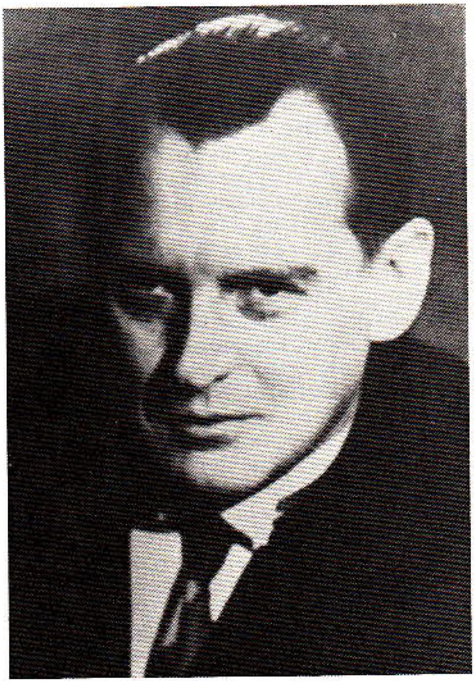
ALBRECHT, HERMANN (1915–82), German problemist, International Judge of Chess Compositions (1957), journalist. By 1980 he had collected about 80,000 orthodox TWO-MOVERS, a task he began in 1933; he invented his own classification system without reference to that used by A. C. WHITE. Tourney judges seeking advice regarding anticipation frequently refer to this collection.

ALBUM, see FIDE ALBUMS.

ALBURT, LEV OSIPOVICH (1945–), International Grandmaster (1977), a teacher in Odessa until he emigrated to the USA in July 1979. In 1974 he won the championship of the Ukraine and came equal fifth in the second of his four attempts in the USSR championship. Four years later he won a category 8 tournament at Bucharest. In the Malta Olympiad 1980 he played at first board for the USA.

ALEKHINE (pron. Al-*yekh*-een), ALEXANDER ALEXANDROVICH (1892–1946), the only man to die while holding the world championship. Although few admired his personal character all admired his chess genius. His father was a landowner, a Marshal of Nobility, and a member of the Duma, his mother heiress of an industrial fortune. Both he and his brother Alexei (1888–1939) were taught chess by their mother. Alexander became addicted to the game at the age of about 11, playing in his head during lessons and by the light of a candle when in bed. While nominally studying law he developed his chess talent. He gained a master title at St Petersburg 1909, played at Hamburg 1910, Carlsbad 1911, Vilnius 1912, and several lesser tournaments before his first big test came in 1914: it was the historic St Petersburg tournament won by LASKER half a point ahead of CAPABLANCA, while Alekhine lost two games against each of these masters and came a poor third (+6=8−4).

Around this time he gave serious thought to the world championship which he expected Capablanca to win, and the problem of how to beat Capablanca dominated his thoughts for the next 13 years. His first task, to win some strong tournaments, was checked by the outbreak of war; while he was playing in the Mannheim tournament of



Alekhine in the 1920s

1914, and leading, the war began, and he and some other foreign players were interned. He made no dramatic escape, as legend has it, but was released, perhaps on account of family influence. (Other explanations include the feigning of madness and the use of a false passport.) After returning to Russia in 1915 he served in the Union of Cities (similar to the Red Cross) on the Austrian front, and in 1916 suffered a contusion of the spine which temporarily immobilized him in a hospital at Tarnopol. After the revolution, when he lost his fortune, he made use of his training and worked as a magistrate. He played in a few tournaments and won the first Soviet championship in 1920, but he knew that he needed to play abroad. A notorious trimmer if anything stood in the way of his two loves, Alekhine and chess, he joined the Communist Party in 1921 and became an official interpreter (he spoke several languages); undeterred by his marriage of the previous year to a Russian baroness (which legitimized their seven-year-old daughter) he married a Swiss Comintern delegate Anneliese Rüegg and obtained permission to leave Russia. They soon parted (she died in 1934) and Alekhine settled in Paris to become, in time, a naturalized French citizen. In 1928 he publicly attacked the Soviet regime; realizing, however, the growing strength of Russian chess (and perhaps the generosity of Soviet patronage) he later tried to ingratiate himself with the Soviet authorities and renounce the label 'White Russian'; but the breach was not repaired, and he never returned to his homeland.

From 1921 to 1927 Alekhine won or shared first place in eight of the 15 strong tournaments in which he competed. His best victory was at Baden-Baden 1925 (+12=8) ahead of RUBINSTEIN and BOGOLJUBOW. The two strongest events of this period were at New York: in 1924 Alekhine took third prize (+6=12−2) after Lasker and Capablanca; and in 1927 he came second (+5=13−2) after Capablanca. He found time to take a third wife, Nadezda Vasiliev, the widow of a high-ranking Russian officer, and to commence law studies at the Sorbonne, although he did not gain the doctorate he claimed.

Besides playing and studying chess ('eight hours a day on principle') he prepared for his challenge in other ways. He wrote *My Best Games of Chess 1908–1923* (1927), probably his best book, and *The Book of the New York International Chess Tournament 1924* (1925); the detailed annotations he made were an excellent form of training. He also toured the chess world making himself popular with its devotees, especially in South America, in the hope of obtaining financial backing, the lack of which had barred the way for many challengers. He studied the games of Capablanca with whom he was careful to maintain cordial relations. When NIMZOWITSCH's challenge expired in January 1927 Capablanca accepted Alekhine's challenge for the world championship and the match began at Buenos Aires in September.

The contestants differed in many respects. Capablanca was a man of his word, abstemious and a non-smoker; possessed of exceptional talent, he rarely studied and he played confidently and, apparently, with ease; away from the board he pursued the life of a playboy. Alekhine was devious, untrustworthy, nervous, restless, a heavy smoker, and fond of drink; he had great combinative talent and had studied ceaselessly for many years to make himself the complete player. Christopher Ogle, a patron who took both players to a show during the London Congress of 1922, noted 'Capablanca never took his eyes off the chorus, Alekhine never looked up from his pocket chess set.' Above all, Alekhine learnt to rein his fertile imagination, for he knew that against Capablanca he would be unable to disturb the equilibrium by violent means, however ingenious. Capablanca's failure to study was of little consequence, for his talent sufficed; but his failure to prepare psychologically was fatal: Alekhine won the match (+6=25−3), playing much of it in his opponent's solid positional style. Both in time and in number of games it was the longest of all championship matches.

Having spent 13 years before the match praising Capablanca and courting his friendship Alekhine spent the next 13 years derogating his rival in annotations, articles, and books, a campaign in support of his evasion of a return match. 'Somehow the match will never take place', he remarked soon after he had won the title; and so it happened. He also refused to play in any tournament with Capablanca, fearing he might lose, and the two did not meet again until 1936, at Nottingham, when he did lose. There had been a positive side to this campaign. To prove the supremacy he claimed Alekhine won five strong tournaments: San Remo 1930 (+13=2); Bled 1931, about category 13 (+15=11); London 1932 (+7=4); Pasadena 1932 (+7=3−1); and Zurich 1934 (+12=2−1). He defeated Bogoljubow in two matches, 1929 (+11=9−5) and 1934 (+8=15−3). On 15 June 1934, before the second of these matches was finished, he accepted a challenge from EUWE. (In the same year Alekhine married again; his American-born bride Grace Wishart was the widow of an Englishman and retained her British nationality.) Perhaps because of his chess successes he gave way to his long-standing weakness for drink, and when he came to play Euwe in 1935 he mistakenly thought he could win in spite of his poor condition; and he lost the title.

If Alekhine loved alcohol he loved chess and the championship more. With determination he regained much of his fitness and former playing strength and convincingly defeated Euwe in the return match of 1937 (+10=11−4). In 1936 Alekhine came first in two tournaments of about category 12: Bad Nauheim (+4=5), a tie with KERES, and Dresden (+5=3−1). His results in the two major events of this time were less impressive: Nottingham 1936, about category 14, sixth

(+6=6−2) after BOTVINNIK, Capablanca, Euwe, FINE, and RESHEVSKY; and AVRO 1938, fourth (+3=8−3) equal with Euwe. In 1939 Alekhine published *My Best Games of Chess 1924–1937*, a fitting companion to his earlier book of games.

Around June 1939 Alekhine accepted a challenge from Botvinnik, but shortly afterwards the Second World War began. Alekhine was then in Buenos Aires playing for France in the Olympiad; as captain, he refused to allow his team to play Germany. Returning to France, he joined the army as an interpreter and when France fell in 1940 fled to Marseilles. In the autumn of 1940 he sought permission to enter Cuba, promising, if permission were granted, that he would play a match with Capablanca. This gambit failed, and in April 1941 he went to Lisbon, seeking a visa to the USA. Meanwhile three articles directed against Jewish chess-players appeared in the Nazi press under Alekhine's name. This anti-Semitism brought a hostile reaction in America and England, possibly the reason a visa was not granted. (In 1946 Alekhine denied authorship of these articles, stating that he had seen them only after publication; in 1956 the manuscripts, in his handwriting, were found among his wife's effects.) In Sept. 1941 he went to Munich to play in a chess tournament and, somewhat out of practice, could do no better than share second place with LUNDIN one and a half points after STOLTZ. From 1941 to 1943 he played in another seven tournaments in Germany or German-occupied countries, winning or sharing first prize in all of them. After the war his participation in these events and the anti-Semitic articles were construed as collaboration with the enemy and, largely because of pressure from the USA, he was refused entry to the London tournament of 1946. He was also unable to return to France. He claimed he had been under duress, 'the price of my wife's liberty', but he may have played because he needed the money.

From 1943 he lived in Spain and Portugal earning no more than a pittance by chess; moreover he suffered from cirrhosis of the liver, duodenitis, and hardening of the arteries, and in 1945 his health worsened considerably. He renewed negotiations for a match with Botvinnik, and agreed the conditions. The match was to take place in England under the auspices of the British Chess Federation, which confirmed the arrangements on 23 Mar. 1946, so informing Alekhine by telegram. He died of a heart attack next day. For three weeks his body lay unburied at Estoril, Portugal. Alekhine had been anxious not to lose his title to one of his own generation, but realized that he would lose to Botvinnik, Keres, or Fine. He had written of MORPHY 'the man born too soon' and of PILLSBURY 'the man born too late'. Alekhine died at the right time.

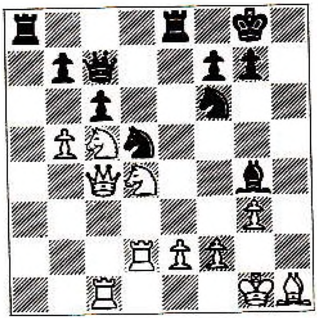
After gaining his master title in 1909 Alekhine had played in 44 strong tournaments (including Mannheim 1914) and had won or shared 25 first and eight second prizes; and he had come first in all but five of 39 minor tournaments. His games remain universally admired. Besides the games collections he made himself he wrote many other books, notably on his matches with Capablanca and Euwe and on tournaments at New York 1924, New York 1927, and Nottingham 1936.

A few years after his death the Soviet authorities honoured him as the greatest star of Russian chess and requested his reburial in Russia. His widow objected, and in 1956 his body was reinterred in Montparnasse cemetery. The ceremony was attended by Alekhine's son by Anneliese Rüegg, who came from Switzerland, and by the Soviet Ambassador. France, Russia, and FIDE provided a tombstone. (See AUXILIARY SCORING METHODS; BLUNDER; COINCIDENCE; CO-OPERATION; LINE VACATION; PERPETUAL CHECK; SMOTHERED MATE; SPACE.)

C. H. O'D. Alexander, *Alekhine's Best Games 1938–1945* (1949) contains 42 games; P. Morán, *Agonía de un Genio* (1972), an account of Alekhine's visits to Spain, his last years there, and many games; A. A. Kotov, *Alexander Alekhine* (1975) contains biography and 75 games.

Reti–Alekhine Baden-Baden 1925 King's Fianchetto Opening

1 g3 e5 2 Nf3 e4 3 Nd4 d5 4 d3 cxd3 5 Qxd3 Nf6 6 Bg2 Bb4+ 7 Bd2 Bxd2+ 8 Nxd2 0-0 9 c4 Na6 10 cxd5 Nb4 11 Qc4 Nbxd5 12 N2b3 c6 13 0-0 Re8 14 Rfd1 Bg4 15 Rd2 Qc8 16 Nc5 Bh3 17 Bf3 Bg4 18 Bg2 Bh3 19 Bf3 Bg4 20 Bh1 h5 21 b4 a6 22 Rc1 h4 23 a4 hxg3 24 hxg3 Qc7 25 b5 axb5 26 axb5



26 . . . Re3 27 Nf3 cxb5 28 Qxb5 Nc3 29 Qxb7 Qxb7 30 Nxb7 Nxe2+ 31 Kh2 Ne4 32 Rc4 Nxf2 33 Bg2 Be6 34 Rcc2 Ng4+ 35 Kh3 Ne5+ 36 Kh2 Rxf3 37 Rxe2 Ng4+ 38 Kh3 Ne3+ 39 Kh2 Nxc2 40 Bxf3 Nd4 White resigns. If 41 Rf2 Nxf3 42 Rxf3 Bd5, a decisive fork.

ALEKHINE ATTACK, 648, the CHATARD–ALEKHINE ATTACK popularized by ALEKHINE, who played it against FAHRNI at the Mannheim tournament 1914.

ALEKHINE DEFENCE, 663. Play usually continues 2 e5 Nd5 3 d4 d6, when Black hopes to gain counter-play by attacking White's pawn centre. The main variations are 4 c4 Nb6 5 f4, 668 (see GIPSLIS; KORCHNOI; WOLF), 4 Nf3 g6 (KELLSTAB, 1930), and 4 Nf3 Bg4. Analysed and found wanting by ALLGAIER in 1819, this defence was rarely played until promoted by ALEKHINE in 1921; his influence led to its becoming one of the standard defences to 1 e4, although never the most popular. He almost certainly derived his idea from the variation 1 e4 e5 2 Nf3 Nf6, 295, in which Black also tempts White to advance his e-pawn. (See FOUR PAWNS ATTACK; ILLEGAL POSITION.)

ALEKHINE VARIATION, 43, in the SLAV DEFENCE, introduced by ALEKHINE around 1922 (see RIBLI); 29 in the QUEEN'S GAMBIT ACCEPTED from the 3rd game of the Bogoljubow–Alekhine championship match of 1929; 99 in the QUEEN'S GAMBIT Declined which Alekhine played nine times in his championship match with CAPABLANCA in 1927; 107 in the Queen's Gambit Declined from the game Ståhlberg–Alekhine Kemeri 1937; 122 in the DUTCH DEFENCE, introduced by Alekhine in 1936; 251 in the SICILIAN DEFENCE; and 672 in the ALEKHINE DEFENCE from the 29th match game Alekhine–Euwe, 1935.

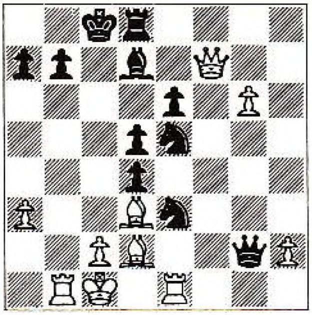
ALEPPO GAMBIT, 26, old name for the QUEEN'S GAMBIT.

ALEXANDER, CONEL HUGH O'DONEL (1909–74), International Master (1950), International Correspondence Chess Master (1970). Born in Cork, he settled in England as a boy. In spite or because of his intense application at the board his tournament performances were erratic. From about 1937 to the mid 1950s he was regarded as the strongest player in Great Britain, although he won only two (1938, 1956) of the 13 British Chess Federation Championships in which he competed; he played for the BCF in six Olympiads from 1933 to 1958. Holding a senior post at the Foreign Office, he was not permitted to play in countries under Soviet control or influence; but when he did compete abroad he achieved only moderate results. His best tournament achievement was at Hastings 1937–8 when he was second (+4=5) equal with KERES after RESHEVSKY ahead of FINE and FLOHR; but he is better remembered for his tie with BRONSTEIN for first prize at Hastings 1953–4. He won his game against Bronstein in 120 moves after several adjournments, and the outcome became a kind of serial in the press, arousing great national interest in the game. Alexander was the author of several books on chess, notably *Alekhine's Best Games of Chess 1938–1945* (1949) and *A Book of Chess* (1973).

Golombek and Hartston, *The Best Games of C. H. O'D. Alexander* (1976).

Alexander–Botvinnik Anglo-Soviet radio match 1946
French Defence, Winawer Variation

1 e4 e6 2 d4 d5 3 Nc3 Bb4 4 e5 c5 5 a3 Bxc3+ 6 bxc3 Ne7 7 Qg4 cxd4 8 Qxg7 Rg8 9 Qxh7 Qa5 10 Rb1 Qxc3+ 11 Bd2 Qc7 12 f4 Nbc6 13 Nf3 Bd7 14 Ng5 Rxg5 15 fxg5 0-0-0 16 Qxf7 Qxe5+ 17 Kd1 Nf5 18 g6 Ne3+ 19 Kc1 Qe4 20 Bd3 Qxg2 21 Re1 Ne5?



22 Qf4 Nf3 23 Re2 Qh3 24 Bxe3 e5 25 Qf7 dxe3 26 g7 Qg4 27 h3 Qg1+ 28 Kb2 Qg3 29 Bg6 Nd4 30 g8=Q Rxg8 31 Qxg8+ Kc7 (White has gained material and has only to consolidate his position to ensure victory.) 32 Qh7 Kd6 33 Bd3 e4 34 Qh6+ Kc7 35 Rxe3 Qe5 36 Ka2 Nf5 37 Qg5 Be6 38 Be2 d4+ 39 Reb3 b5 40 Qd2 d3 41 Bg4 Black resigns.

ALEXANDRE, AARON (1766–1850), writer and teacher. Born in Hohenfeld, Bavaria, the eldest of three brothers, he became a rabbi. After two or three years at a small university at Fürth he travelled, stopping for a while in Strasburg where he gave lessons in Hebrew and French, and arriving at Paris in 1793. He was so impressed by the new regime's tolerance of Jews that he became a naturalized Frenchman, teaching German at several colleges and privately. For years chess was a pastime, but he was strong enough to operate the TURK which he disliked on account of the confined working space. His other hobbies included the making of mechanical devices, children's toys, and furniture with secret drawers. His nephew Lämlein walked from Würzburg to Paris to be placed under his care while learning to paint. Years later Lämlein depicted Staunton playing Saint Amant, and the engraving hung for a century in the CAFÉ DE LA RÉGENCE.

Alexandre's importance to chess lies in his two books, which might not have been written had he been able to manage his affairs. He owned the hotel L'Échiquier where his pupils lodged, and after his wife's death he forgot to collect from his debtors; an old chess teacher, Castinel, lived free of charge for ten years under his roof. Alexandre went bankrupt in 1836 and his property, which included the room of the first chess club in Paris, was sold for 12,000 fr., only to be resold the next year, without the club, for 100,000 fr.

At 70, Alexandre turned to chess to support himself, and worked day and night to finish his *Encyclopédie des Échecs*. He then travelled through Germany, England, Scotland, and Ireland to enlist subscribers. The book was intended to be a collection of all the openings variations then known; he drew from about 37 books, dating from Ruy LÓPEZ in the 16th century to WALKER and LEWIS in the 1830s. Although not complete because some sources were not available to him and some were yet to be discovered, his book is a remarkable compilation which gives a fair representation of the development of the openings. It was published in Paris (1837) and contained an introduction in English, French, German, and Italian. He used STANDARD NOTATION and introduced the castling symbols now in use.

He then settled in London for the rest of his days, gave German lessons, opened another unsuccessful chess club, and wrote *The Beauties of Chess* (1846). It contains 1,884 problems and 136 endgames, the first large compilation of its kind, but it was carelessly made. The accelerating pace of change (see PROBLEM HISTORY) soon made the collection look out of date, while its historical value is limited because sources are not quoted. Alexandre did not match up to the greatest masters but he played a fair game in the attacking style of his time, and successfully gave odds to weak players.

Alexandre–NN (remove White's queen's rook)

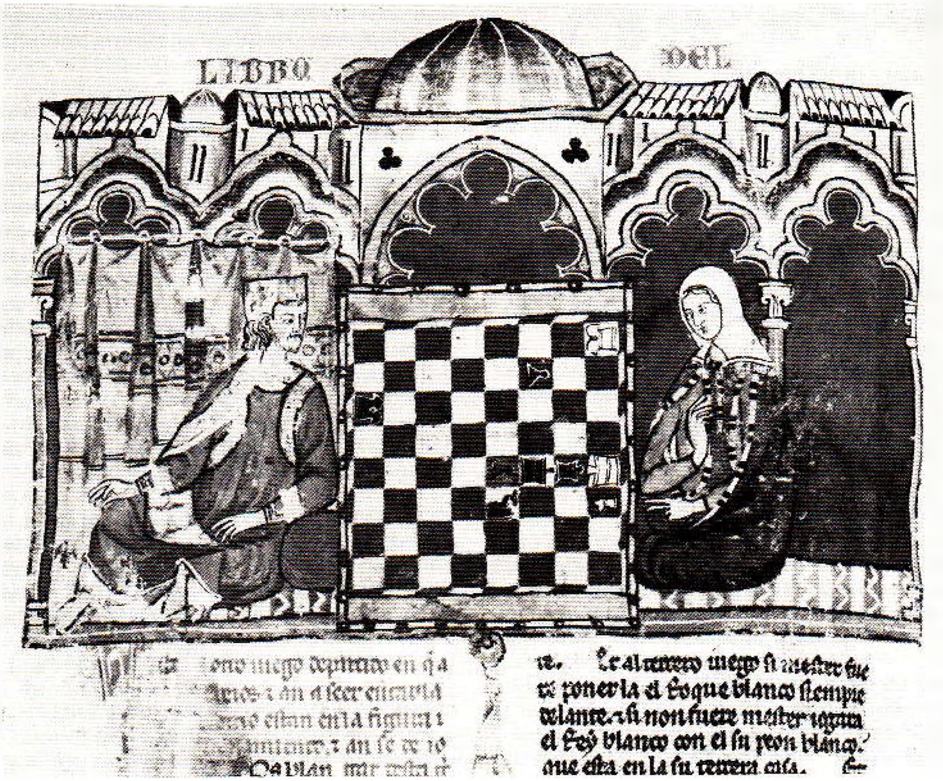
1 e4 e5 2 f4 d5 3 exd5 Qxd5 4 Nc3 Qe6 5 Nf3 exf4+ 6 Kf2 Be7 7 d4 g5 8 Bb5+ c6 9 Re1 Qh6 10 Bc4 Nf6 11 Qe2 Ng4+ 12 Kg1 Qf6 13 d5 Bd7 14 Ne4 Qh6 15 d6 Bf8 16 Nf6+ Kd8 17 Qe8+ Bxe8 18 Rxe8 mate.

ALFIL, a European name for the piece known to players of SHATRANJ as a FIL, a 2,2, (√8) LEAPER; also known as an AUFIN.

ALFONSO MS. An important historical source of information about chess and other indoor diversions, this beautifully illustrated manuscript of 98 leaves was completed in 1283 by order of Alfonso the Wise (1221–84), King of Castile and León 1251–84. The first of seven parts (ff. 1–64b) is devoted wholly to chess and contains 103 problems both Arabic (MANSŪBĀT) and European. The fourth part (ff. 81a–85b) contains 14 FAIRY PROBLEMS and descriptions of several unorthodox games including forms of GREAT CHESS and MUST-CAPTURE chess. Two significant departures from the laws of SHATRANJ are noted: the queen's leap (previously mentioned by EZRA) and the pawn's double move.

Pilar Garcia Morencos, *Libro de Ajedrez Dados y Tablero de Alfonso X el Sabio* (1977) consists of 58 pages with Spanish text and 20 colour reproductions.

ALGEBRAIC NOTATION, see STANDARD NOTATION.



One of the fine illustrations from the Alfonso MS. A conditional problem, Black to move and mate in three with the pawn on d4. Black has K on d3, R on f8, N on e4, firzān on d2, pawns on d4 and g3. White has K on d1, R on h1, fil on c1. Solution: 1 Kc3, fil or rook moves, 2 Nb2+ Ke2 3 d3 mate. 1 Nb2+ would be mate, but not by the pawn on d4.

ALICE CHESS, an unorthodox game invented in 1954 by the English composer Vernon Rylands Parton (1897–1974) and named after the principal character in Lewis Carroll's *Through the Looking-glass*. Two boards and one set of men are required. Every time a man is moved on one board it is transferred (through the mirror) to the other board as if it had there completed its move; a move needs to be legal only on the board from which the moved man departs, but the square on the other board to which the man is transferred must be unoccupied; a man on one board cannot capture a man on the other board. The game starts from the ARRAY with all the men on one board. Some examples follow.

1 Nf3 d5 2 f4. White's second move is legal, for his king's knight has been transferred to f3 on the other board.

1 Nc3 d5 2 g3 e6 3 Bh3 Qxd2 (this is not check) 4 Be3. Black can save his queen only by moving it to g2.

1 d4 e5 2 dxe5 Bc7 3 Qxd7 Qd4 4 f3 Bh4 mate. A check from a line-piece can never be met by the interposition of a man on the same board while 5 Kd1, Kd2, or Kf2 would leave White's king in check after transferral. This is an 'Alice mate' of the kind required by problemists: FLIGHTS are guarded on the other board.

ALLEGORIES, stories ostensibly about chess but aimed at other targets. Medieval chess MORALITIES frequently took this form. A famous political allegory was a play *A Game at Chess* by Thomas Middleton. Acted at the Globe theatre in about 1624, the play took £1,500 in nine days, a great sum for the times, before it was suppressed by order of James I. The author of this veiled attack on the Roman Catholic Church and the Spanish crown was imprisoned, and he obtained his freedom by petitioning the king:

> A Harmless game, coin'd only for delight,
> Was play'd 'twixt the Black house and the White.
> The White house won; yet still the Black doth brag.
> They had the power to put me in the bag.
> Use but your Royal hand, 'twill set me free,
> 'Tis but the removing of a man—that's me.

(See also CESSOLE, ÉCHECS AMOUREUX, GESTA ROMANORUM, and INNOCENT MORALITY.)

ALLEN, GEORGE (1808–76), American professor of Greek who wrote *The Life of Philidor, musician and chess-player* (1858). A reprint of the second American edition (1863) was published in 1971. Allen had an excellent chess library, which was acquired by the Library Company of Philadelphia, and he contributed scholarly items to various chess periodicals. He was grand-nephew of Ethan Allen, hero of the American revolution.

ALLGAIER, JOHANN BAPTIST (1763–1823), player and author. He was born in southern Germany and intended to become a Catholic priest, but while travelling in Poland discovered chess. He went to live in Vienna, operated the TURK for a time, won an important match, and became chess tutor to the Emperor's sons and brothers. A big strong man, he gained respect for his direct and honest manner. He served as quartermaster-accountant in the Austrian army from 1798 to 1816, and after his retirement became the strongest chess master in Vienna, where he made a living from chess lessons and stake-games. Like DESCHAPELLES and BOURDONNAIS he died of dropsy.

Allgaier's most outstanding work was *Neue theoretisch-praktische Anweisung zum Schachspiel* (1795). He published revised editions in 1802, 1811, and 1819, and several other editions were published after his death. The first systematic treatise in the German language, it contains much useful playing advice and many openings variations with detailed annotations. Allgaier stresses his preference for a king's side majority of pawns, a view shared by his contemporaries. (The idea that, other things being equal, a queen's side majority might be preferable was not mooted until the 1840s.) In 1811 the openings were printed in tabular form, an innovation that has since become customary; in 1819 he analysed the gambit named after him and the Alekhine Defence. Although this book was not widely read in England and France it was rightly regarded in several parts of Europe as the best textbook of its time.

ALLGAIER GAMBIT, 618, in the KING'S GAMBIT Accepted, line played around 1780 by the Englishman Cotter, after whom it is sometimes named. White sacrifices a knight in the hope of obtaining a strong attack. Allgaier was the first to publish a detailed analysis, which appeared in the fourth edition of his book, 1819; five years later his main line was refuted by the HORNY DEFENCE, 622. Some time afterwards the WALKER ATTACK, 619, and THOROLD VARIATION, 621, gave new life to the gambit, which, however, has never been so popular as White's alternative choice, the KIESERITZKY GAMBIT, 608.

ALLIES, two or more players in consultation taking either the white or black pieces.

ALL-PLAY-ALL, or American tournament, a contest in which each contestant plays every other contestant once, twice (a double-round tournament), or more times. It was once thought that such a system would not work because as soon as a player was out of the running he would not play at full strength or even at all. This happened in the first international tournament of this kind, which began in London on 28 July 1851; ANDERSSEN quickly won seven games and took the only prize, a gold or silver cup valued at 100 guineas, while the other competitors played a mere handful of games between themselves. Nevertheless, knock-out tournaments, then fashionable, were soon superseded by all-play-all events, which were fairer and often took less time. In the second all-play-all international tournament, London 1862, six prizes were offered, an inducement to play that led to fewer defaults.

ALLUMWANDLUNG, or *Auw*, a German term (lit. omni-promotion) that describes a composition task consisting of the promotion of a pawn or pawns to Q, R, B, and N. In a FAIRY PROBLEM the term would also include promotion to every kind of fairy piece that is present in the initial position. In a problem the promotions are usually concurrent, and it is desirable, but not essential, that the same pawn should be promoted in each case; in a study the promotions may be concurrent or consecutive. (For examples see HELPMATE and NEUTRAL MAN.)

AMAR GAMBIT, 700, the PARIS GAMBIT.

AMAR OPENING, 699, better known as the PARIS OPENING. The Parisian amateur Charles Amar often played it in the 1930s.

AMAUROSIS SCHACCHISTICA, an ailment diagnosed by the physician TARRASCH. There is no sure preventive treatment and there is some evidence that it may be infectious. The main symptom is the making of obvious but uncharacteristic blunders, a complaint more commonly known as chess blindness.

AMAZON, an unorthodox piece that combines the powers of rook, bishop, and knight. First described in a 16th-century manuscript now in Perugia, this piece was sometimes used in the next two centuries as a substitute for the queen in otherwise orthodox chess. In VIDA's famous poem the queen was sometimes called an amazon, probably the first use of this word to describe a chess piece.

AMBUSH, a composition term for a situation in which a line-piece would command a line if another man, of either colour, were moved from the line (line-vacation). Problemists use the word battery to describe an ambush for which both pieces are of the same colour, as in the INDIAN THEME. For an example with pieces of opposite colour see BLACK CORRECTION.

AMERICAN ATTACK, 290, in the SICILIAN DEFENCE, line advocated by Philip Richardson of New York in the 1880s but soon superseded by ENGLISCH's move (7 a3).

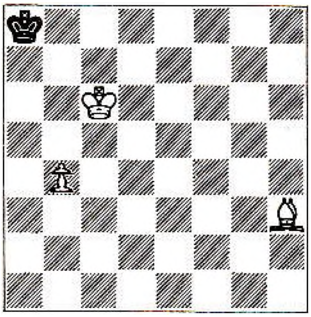
AMERICAN TOURNAMENT, see ALL-PLAY-ALL.

AMSTERDAM VARIATION, 277, sound way of attacking the DRAGON VARIATION of the SICILIAN DEFENCE, known since the 1880s but named much later.

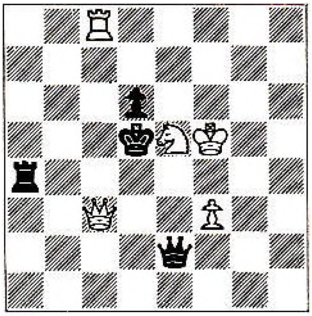
ANALYSIS, a detailed examination of the variations that could arise from a given position.

ANALYST, one who analyses the game, especially the openings or the endgame.

ANASTASIA'S MATE. The name is taken from a novel by Wilhelm Heinse (1749–1803), *Anastasia und das Schachspiel* (Frankfurt, 1803).



1 . . . Ka7 2 b5 Ka8 3 Kc7 Ka7 4 Bc8 Ka8 5 Bb7+ Ka7 6 b6 mate. The author calls this Anastasia's mate, but the name is now used for another kind of mate, an example of which is also given in his book.



≠2

Heinse attributes this composition to a 'Turin officer'. White plays 1 Qc5+ dxc5 2 Rd8 mate. The same pattern may occur when Black's king is on the edge of the board, e.g. White Rh1 and Ne7, Black Kh7 and Pg7; and when Anastasia's mate occurs in play this is the form it usually takes.

ANCHOR RING, a combination of the vertical and horizontal cylinder boards, used for FAIRY PROBLEMS. It could be depicted on the external surface of a solid body the shape of a lifebelt. There are no edges: each rank, file, and diagonal is continuous.

ANDERSON, FRANK ROSS (1928–80), International Master (1954), computer expert. Born in Canada, he played for his country in three Olympiads, the last in 1964; twice (1954, 1958) he made the best score on second board, +13=2−2 and +9=3−1 respectively. On the last occasion an attack of influenza prevented his playing in the last round; had he done so, and whatever the result, he would then have played a sufficient number of games to have qualified for the title of International Grandmaster.

ANDERSON, GERALD FRANK (1898–1983), English composer born in South Africa, International Judge of Chess Compositions (1960), International Master for Chess Compositions (1975), best known for his THREE-MOVERS and FAIRY PROBLEMS. He published 120 of his problems in *Adventures of my Chessmen (1914–1923)* (1924). In 1938 he began composing KRIEGSPIEL problems and in 1959 he published *Are There Any?*, the first book on the subject, containing 44 Kriegspiel problems. He made his career in the British Foreign Office and while serving in the Washington Embassy composed, in collaboration with the American problemist V. L. Eaton, the three-mover given under PROBLEM HISTORY.

Chandler, Flood, and Matthews, *A Tribute to G. F. Anderson* (1974) contains 112 problems.

ANDERSSEN, KARL ERNST ADOLF (1818–79), winner of three great international tournaments: London 1851, London 1862, and Baden-Baden 1870. After the first he was regarded as the world's leading player. First known as a composer, he constructed problems that were popular because of their short and lively solutions, and he published a collection, *Aufgaben für Schachspieler* (1842). His problems compare well with those of his contemporaries and he invented one kind of FOCAL PLAY. He continued to compose, but soon became more interested in play, his inspiration the games of the Bourdonnais–McDonnell matches. In 1846 he joined the editorial staff of Germany's newly founded magazine *Schachzeitung*. A year later he returned to his native city Breslau (now Wrocław) where he lived for the rest of his life, a teacher of mathematics at the Friedrichs Gymnasium. When the first international tournament was held, in London in 1851, Anderssen's only notable playing achievement, a drawn match with HARRWITZ in 1848 (+5−5), seemed modest enough, and no one expected him to defeat the acknowledged experts then assembled to play a series of knock-out matches; yet he won decisively, defeating KIESERITZKY, SZÉN, STAUNTON, and WYVILL in that order. At Christmas 1858, after seven years with very little practice, Anderssen went to Paris to meet MORPHY. A match of 11 games lasting nine days ended with Anderssen's defeat. 'It is impossible', he remarked, 'to keep one's skill [*Meisterschaft*] in a showcase, like a jewel.' Morphy broke his promise to play a return match in which, under less adverse circumstances, Anderssen might well have given a better account of himself. He now began to take chess more seriously. Primarily an attacking player, he superimposed some positional skills and improved his play throughout the 1860s. In 1861 he defeated KOLISCH in match play (+4=2−3) and in the great international tournament, London 1862, he came first ahead of his principal rival L. PAULSEN. Afterwards these two played a match, and they agreed a draw (+3=2−3) when Anderssen was obliged to return to Breslau. He took his work conscientiously and around 1862 was entitled professor of mathematics and of the German language; in Jan. 1865 he was given an honorary degree, Doctor of Philosophy and Master of Liberal Arts. (This doctorate was not awarded for his chess achievements, as commonly supposed.)

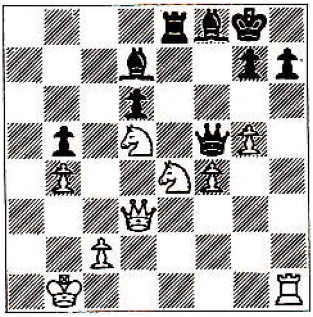
In 1866 Anderssen narrowly lost a match to STEINITZ (+6−8) after a series of stirring games. (Neither Steinitz nor anyone else suggested that any kind of championship was involved.) Baden-Baden 1870 was the strongest tournament held up to that time; and Anderssen's victory ahead of Steinitz, BLACKBURNE, and NEUMANN was the best of his career. He remained among the top half-dozen players until his death, his last notable achievement being at Leipzig 1877 when he came second equal with ZUKERTORT hard on the heels of his old rival L. Paulsen.

A tall man with a stoop, clean-shaven, prematurely bald, Anderssen lived quietly with his mother and sister; he never married. In the holidays he would often travel to Berlin or other cities to play chess, in term-time players often came to Breslau, many hoping to learn from him. Years later RIEMANN wrote a book about the achievements of Anderssen's pupils, among whom were Neumann and Zukertort. Apart from his work Anderssen seemed to have no interests other than playing chess or having a drink with friends. At London in 1851, asked why he had not seen the Great Exhibition, he replied 'I came to London to play chess.' He contested numerous friendly games against beginners and experts alike, never fearing for his reputation; he probably preferred this kind of chess in which his flair for brilliant tactical play could have full rein. (See EVERGREEN GAME and IMMORTAL GAME.) Although he was rather shy with strangers the characteristic which emerges most frequently is Anderssen's pleasant nature. Steinitz wrote 'Anderssen was honest and honourable to the core. Without fear or favour he straightforwardly gave his opinion, and his sincere disinterestedness became so patent . . . that his word alone was usually sufficient to quell disputes . . . for he had often given his decision in favour of a rival. . .' When Anderssen died the *Deutsche Schachzeitung* gave an obituary that ran to 19 black-lined pages; and POTTER wrote 'no one ever speaks ill of Anderssen. In death as in life all chess-players are his friends.' (See ANTI-POSITIONAL MOVE.)

H. von Gottschall, *Adolf Anderssen* (1912) contains 80 problems, 787 games, and biography, with text in German. A reprint was issued in 1979; G. Pollak, *Weltgeschichte des Schachs: Anderssen I* (1968) contains 604 games played from 1844 to 1875 with biography.

Anderssen–L. Paulsen Vienna 1873 Philidor Defence

1 e4 e5 2 Nf3 d6 3 d4 exd4 4 Qxd4 Nc6 5 Bb5 Bd7 6 Bxc6 Bxc6 7 Bg5 Nf6 8 Nc3 Be7 9 0-0-0 0-0 10 Rhe1 Rfe8 11 Kb1 Bd7 12 Bxf6 Bxf6 13 e5 Be7 14 Nd5 Bf8 15 exd6 cxd6 16 Rxe8 Bxe8 17 Nd2 Bc6 18 Ne4 f5 19 N4c3 Qd7 20 a3 Qf7 (White's POSITIONAL PLAY has brought him advantage and he now begins his attack.) 21 h3 a6 22 g4 Re8 23 f4 Re6 24 g5 b5 25 h4 Re8 26 Qd3 Rb8 27 h5 a5 28 b4 axb4 29 axb4 Qxh5 30 Qxf5 Qf7 31 Qd3 Bd7 32 Ne4 Qf5 33 Rh1 Re8



34 Nef6+ gxf6 35 Nxf6+ Kf7 36 Rxh7+ Bg7 37 Rxg7+ Kxg7 38 Nxe8+ Kf8 39 Qxf5+ Bxf5 40 Nxd6 Bd7 41 Ne4 Kg7 42 Ng3 Kf7 43 f5 Ke7 44 Kc1 Kd6 45 g6 Be8 46 Kd2 Kd5 47 Kd3 Ke5 48 Ke3 Kd5 49 Kf4 Kc4 50 Ne4 Kxb4 51 Nd6 Bc6 52 f6 Kc3 53 Nxb5+ Bxb5 54 f7 Black resigns.

ANDERSSEN ATTACK, 650, FRENCH DEFENCE variation favoured by ANDERSSEN in the 1870s, and played with the intention of preparing an attack on Black's king; no longer a popular line.

ANDERSSEN COUNTERATTACK, 514, standard line in the SCOTCH GAMBIT sometimes called the Paulsen Variation, introduced in a game Cochrane–Staunton, 1841. Also 594 in the KING'S GAMBIT Accepted, played by ANDERSSEN four times in his match with STEINITZ, 1866. Anderssen lost three of these games. His choice of a defence long known to be inferior was probably anticipated by his opponent, who might not otherwise have opened with the SALVIO GAMBIT. Instead of 7 . . . d6 (attributed by POLERIO to Sadoleto, c.1590) Anderssen could have obtained the better game by SALVIO's move 7 . . . f3.

ANDERSSEN FOCAL, see FOCAL PLAY.

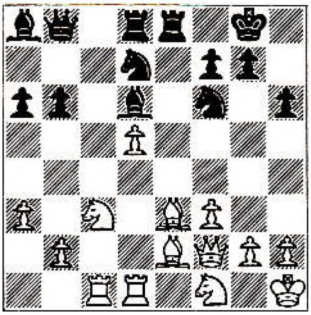
ANDERSSEN OPENING, 1, played by ANDERSSEN three times in his match against MORPHY, 1858. Anderssen expected the reply 1 . . . e5 after which he believed 2 c4 would favour White; he also wanted to avoid well-known openings which his opponent had studied extensively. (See ANTI-POSITIONAL MOVE.)

ANDERSSEN VARIATION, 292 in the SICILIAN DEFENCE, sometimes called counterattack, from a match game Kolisch–Anderssen, 1861; 311 in the CENTRE COUNTER GAME from the 7th match game Morphy–Anderssen, 1858; 365 in the SPANISH OPENING from the second edition of Bilguer's HANDBUCH (1852), played by ANDERSSEN throughout his career. (See DEFENSIVE CENTRE.)

ANDERSSON, ULF (1951–), Swedish player, International Grandmaster (1972). He won or shared first prizes at Göteborg 1971 (+6=5), Dortmund 1973, Camagüez 1974 (+9=5−1), and Cienfuegos 1975 (+10=7). After this last tournament he married a Cuban girl and stayed in her country for a year as national trainer. His tournament successes since then include six notable victories: Buenos Aires 1978 (+5=8); London 1980, category 13, (+6=5−2) equal with KORCHNOI and MILES; Johannesburg 1981, a category 16 match tournament, (+3=8−1) ahead of HÜBNER and Korchnoi; London 1982, category 14, (+5=7−1) equal with KARPOV; Turin 1982, category 16, (+1=10 and one win by default) equal with Karpov; and Wijk aan Zee 1983 (+5=8). These successes placed him among the world's best dozen players. Andersson plays with great concentration and determination; the ACCUMULATION OF ADVANTAGES is the basis of his style, a sound and noncommittal approach that sometimes encourages his opponents to overreach themselves.

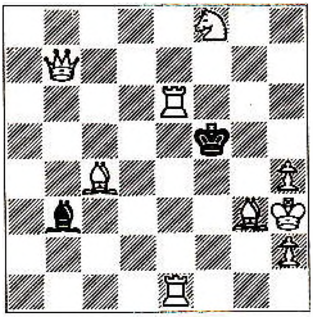
Karpov–Andersson Milan 1975 Sicilian Defence, Szén Variation

1 e4 c5 2 Nf3 e6 3 d4 cxd4 4 Nxd4 Nc6 5 Nb5 d6 6 c4 Nf6 7 N1c3 a6 8 Na3 Be7 9 Be2 0-0 10 0-0 b6 11 Be3 Bb7 12 Rc1 Re8 13 Qb3 Nd7 14 Rfd1 Rc8 15 Rd2 Qc7 16 Qd1 Qb8 17 f3 Ba8 18 Qf1 Nce5 19 Nab1 Nf6 20 Kh1 h6 21 Rdd1 Bf8 22 Nd2 Rcd8 23 Qf2 Ned7 24 a3 d5 25 exd5 exd5 26 cxd5 Bd6 27 Nf1



27 . . . Rxe3 28 Nxe3 Bxh2 29 Nf1 Bf4 30 Rc2 b5 31 Bd3 Nb6 32 Be4 Nc4 33 a4 Re8 34 axb5 axb5 35 Re2 Be5 36 Qc5 Nd6 37 Na2 Ndxe4 38 fxe4 Bd6 39 Qc2 Re5 40 g3 Qe8 41 Rde1 Bb7 42 Kg1 Nh7 43 Nc1 Ng5 44 Nd2 Bb4 45 Kf2 Bxd2 46 Rxd2 Nxe4+ 47 Rxe4 Rxe4 48 Ne2 Bc8 49 Nc3 Re1 50 Ne2 Ra1 51 Rd4 Qd8 52 Qc6 Bd7 53 Qd6 Qe8 54 Qf4 Qc8 55 b4 Bh3 56 Qe4 Bf5 57 Qe3 Qc2 58 g4 Bd7 59 Qe4 Qb3 60 Qd3 Qb2 61 Qe4 Ra8 62 Qe3 Ra2 63 d6 Ra8 64 Re4 Bc6 65 Qd4 Qb1 66 Re7 Qh1 67 Qf4 Qg2+ 68 Ke1 Ra1+ 69 Kd2 Qd5+ 70 Qd4 Ra2+ 71 Kc3 Qf3+ 72 Re3 Ra3+ 73 Kd2 Ra2+ 74 Ke1 Qh1+ 75 Kf2 Qg2+ 76 Ke1 Qh1+ 77 Kf2 Ra1 78 Re3 Qg2+ 79 Ke3 Qf3+ White resigns.

ANNIHILATION, a problem term for a kind of clearance: a piece is moved along a line and is captured; another piece of the same colour is then moved along this line after the man that has made the capture has been moved out of the way.



s≠4

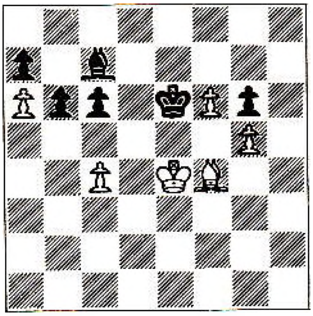
A selfmate (White forces Black to give mate) by SHINKMAN, *Detroit Free Press*, 1883. The key is 1 Rd1, and the following variation shows clearance of White's first rank by annihilation: 1 . . . Bxd1 2 Qb1+ Bc2 3 Bd3+ Bxd3 4 Qf1+ (the queen moves along the cleared line) 4 . . . Bxf1. This is the earliest known example of 'pure' annihilation: the piece that is sacrificed (here the rook at e1) fulfils no function other than its own immolation.

The term annihilation is sometimes used, loosely, to describe any situation in which the sacrifice of a man is used to open a line.

ANNOTATION, a comment on one or more moves of a game. Annotations should explain what is happening and reveal each decisive error or that part of a game in which such an error occurs. Until the last third of the 19th century masters frequently failed to explain how the advantage passed from one player to his opponent. As LASKER pointed out, they believed that talented players were able to conjure winning positions from thin air. This view was changed by STEINITZ's theory that a precondition for victory was opponent error, and his annotations marked a distinct advance on those of his predecessors. From then the standard of annotations by grandmasters continued to improve. Two of the most notable achievements in this field are BOTVINNIK's book of the USSR Absolute Championship 1941, and BRONSTEIN's book of the interzonal tournament of 1953, written in contrasting styles: Botvinnik cool, logical, and objective, Bronstein wide-ranging and imaginative.

ANNOTATION SYMBOLS, see CONVENTIONAL SYMBOLS.

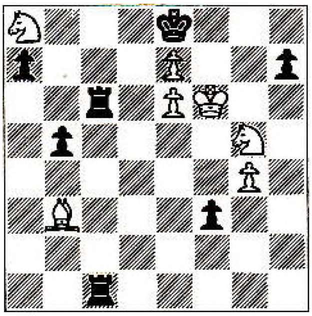
ANNOUNCED MATE, a claim by a player communicated to his opponent that he can force mate in a stated number of moves. In over-the-board play such claims are neither fashionable nor sanctioned by the laws: if incorrect they carry no penalty other than humiliation.



In this position from a correspondence game between the Liverpool and Edinburgh chess clubs, 1901, Black (Edinburgh) resigned. White had announced mate in 45 should Black exchange bishops (the best move). White's PROTECTED PASSED PAWN gives him a decisive advantage because it severely restricts the freedom of Black's king. After 53 . . . Bxf4 54 Kxf4 Kd6 55 Ke4 Ke6 56 Kd4 c5+ (56 . . . Kd6 57 c5+) 57 Kc3 Kd7 58 Kb3 Kd6 59 Ka4 Kd7 60 Kb5 Kd6 61 f7 Ke7 62 Kc6 Kxf7 63 Kb7 b5 64 cxb5 c4 65 b6 White queens first and wins the QUEEN ENDING. An extensive analysis was published in the *Liverpool Weekly Mercury* on 17 Aug. 1901.

ANTAL DEFENCE, 114, the PIRC DEFENCE. In 1934 the Hungarian Aladár Antal (1893–) wrote a book on the openings entitled *Dé Hat* (which means d6).

ANTI-, a prefix added to the name of a move or manœuvre to indicate its opposite or its prevention, e.g. ANTI-MERAN GAMBIT.



≠6

A problem by the German composer Franz Ferdinand Ludwig Palatz (1896–1945), *Antiform*, 1929. In the main line of the solution c6 becomes a CRITICAL SQUARE. Black's first two moves make a

PLACHUTTA INTERFERENCE on this square ineffective, a manœuvre called an anti-Plachutta; by his third move, however, Black permits a Plachutta interference. 1 Nf7 Ra6 2 Bd5 Rc8 (an anti-critical move) 3 Bxf3 Rc1 (to anticipate White's new threat, 4 Pg5 and 5 Bh5, Black makes a critical move) 4 Bc6+:

4 . . . Raxc6 5 Nc7+ Rxc7 6 Nd6
4 . . . Rcxc6 5 Nd6+ Rxd6 6 Nc7.

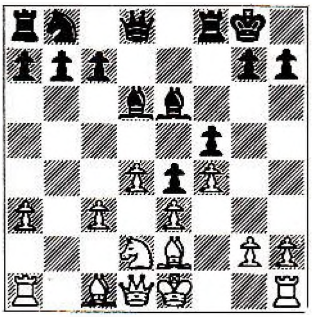
ANTICIPATION. A composition is said to have been anticipated if a similar one [the anticipation] has been published previously. Composers rarely intend this to happen, although PLAGIARISM is not unknown. The judge of a composing tourney might disqualify an entry on grounds of anticipation, but he might find the later composition acceptable if it were to show new features or a more economical setting. (See COINCIDENCE.)

ANTI-MERAN GAMBIT, 80, popular way of avoiding the MERAN VARIATION. Mikhail BOTVINNIK made a special study of the gambit's acceptance, 5 . . . dxc4.

ANTI-POSITIONAL MOVE, a move that is part of a strategically incorrect plan as distinct from an error made in faulty execution of a correctly conceived plan.

Anderssen–Morphy 6th match game Paris 1858 Anderssen Opening

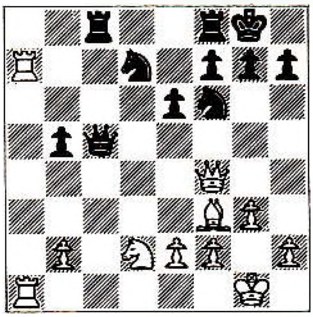
1 a3 e5 2 c4 Nf6 3 Nc3 d5 4 cxd5 Nxd5 5 e3 Be6 6 Nf3 Bd6 7 Be2 0-0 8 d4 Nxc3 (Black wrongly decides to attack on the king's side) 9 bxc3 e4 10 Nd2 f5 11 f4



In pursuing his misconceived attack Black now made the anti-positional move 11 . . . g5. White continued 12 Bc4 Bxc4 13 Nxc4 gxf4 14 exf4 Qe8 15 0-0 Qe6 16 Qb3 Qd5 17 Rb1 b6 18 Qa2 c6 19 Qc2 Nd7 20 Ne3 Qc6 21 c4 Nf6 22 Rb3 Kf7 23 Bb2 Rac8 24 Kh1 Rg8 25 d5 with decisive advantage, although he subsequently blundered and lost.

Smyslov–Gligoric Warsaw 1947 Catalan Opening

1 Nf3 Nf6 2 c4 e6 3 g3 d5 4 Bg2 Be7 5 d4 0-0 6 0-0 dxc4 7 Qc2 a6 8 Qxc4 b5 9 Qc2 Bb7 10 Bf4 Bd6 11 Nbd2 Nbd7 12 Nb3 Bc4 13 Qc1 Rc8 14 a4 Qe7 15 axb5 axb5 16 Ra7 Bxf4 17 Qxf4 Qb4 18 Nbd2 Bxf3 19 Bxf3 e5 20 dxc5 Qxc5 21 Rfa1?



Black now wins by a move that breaks up his king's side pawns, but they are not weak because White has no means of attacking them. Such apparently anti-positional moves often come as a surprise. 21 . . . g5 22 Qc3 Qxe3 23 fxe3 Rc2 24 Ne4 g4 25 Bxg4 Nxg4 26 Rxd7 Rxe2 27 Rd2 Rxd2 28 Nxd2 Nxe3 29 Ra3 Nc4 30 Nxc4 bxc4 31 Rc3 Rb8 32 Rc2 h6 33 Kf2 Rb3 34 h3 Kg7 35 Rxc4 Rxb2+ 36 Kf3 Rb3+ 37 Kf4 h5 38 h4 f6 39 Rc6 Kf7 40 Rc7+ Kg6 41 Rc8 e5+ 42 Kc4 Rb4+ 43 Kf3 Kf5 44 Rh8 e4+ 45 Kg2 Rb2+ 46 Kh3 Kg6 47 Rc8 Rc2 48 Re7 f5 49 Re6+ Kg7 50 Ra6 Rf2 51 Re6 Kf7 52 Re5 Kf6 53 Re8 Rd2 54 Rf8+ Ke5 55 Re8+ White resigns.

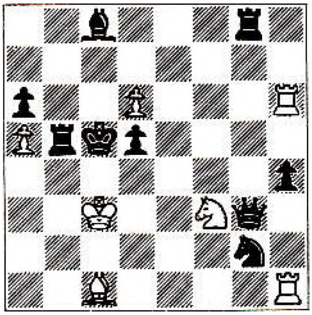
ANTOSHIN, VLADIMIR SERGEYEVICH (1929–), International Grandmaster (1963), technical designer. He played in the USSR championships of 1955, 1956, 1957, 1967, and 1970, with moderate results. During the 1950s he tried his hand at postal play, winning the USSR Correspondence Championship in 1960. Subsequently he became more active in over-the-board play, notably winning first prize (+8=6−1) at Zinnowitz 1966, a tournament of about category 8.

ANY? A question addressed to a KRIEGSPIEL umpire by a player who wishes to know whether he may make a pawn capture.

APPARENT PLAY, see SET PLAY.

ARABIAN CHESS, see SHAṬRANJ.

ARABIAN MATE, a mate given by a rook and knight unaided by other men, possible only when the mated king is on a corner square. This mate, not especially prevalent in the MANṢŪBĀT of Arabian chess, is of a kind that could occur in both the old game and the new. The name is modern.



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A problem from an Arabic or Persian manuscript dated 1257. White is to play and mate. The pieces shown as bishops and queen are FILS (A) and FIRZĀN (F) respectively.

1 Ac1–a3+ Kc6 2 Ne5+ Kb7 3 Rh7+ Ka8 4 Nc6 Rb7 5 Rb1, and the Arabian mate occurs in two variations: 5 . . . Rxb1 6 Ra7, 5 . . . Rxh7 6 Rb8.

ARBITER, a supervisor who enforces the laws and rules in a match or tournament. He may penalize infringements and settle disputes. Competitors seeking international titles may expect a tournament to be recognized by FIDE, otherwise their results are not counted for rating purposes. To obtain recognition an arbiter must abide by FIDE's rules, but he is not required to have the title of INTERNATIONAL ARBITER.

ARGENTINE VARIATION, 92, in the QUEEN'S GAMBIT Declined as in the 7th match game Capablanca–Alekhine, Buenos Aires, 1927. Also 269 in the SICILIAN DEFENCE. The latter, sometimes called the Göteborg Variation, was a prepared line which the Argentine players NAJDORF, PANNO, and PILNIK introduced simultaneously in the fourteenth round of the Interzonal tournament, Göteborg 1955. Their Soviet opponents, KERES, GELLER, and SMYSLOV respectively, were able to follow one another's games by observing the demonstration boards from their seats. All three games continued 10 fxg5 Nfd7 11 Nxe6 (played first by Geller) 11 . . . fxe6 12 Qh5+ Kf8 13 Bb5 (played first by Keres). Then play varied: Panno continued 13 . . . Ne5 expecting 14 0-0+ which the Argentinians, when preparing this line, believed would favour Black; but Geller replied 14 Bg3. Najdorf and Pilnik tried 13 . . . Kg7. White won all three games.

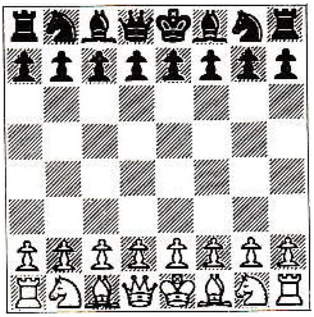
ARLAUSKAS, ROMANAS (1917–), International Grandmaster of Correspondence Chess (1965). He earned the title by his performance in the 4th World Correspondence Championship, 1962–5, in which he came third after ZAGOROVSKY and BORISENKO. A native of Lithuania, Arlauskas settled in Australia around 1949.

ARONIN, LEV SOLOMONOVICH (1920–82), Soviet player from Kuibyshev, International Master (1950), engineer-meteorologist. Beginning in 1947 he qualified for and played in eight Soviet championships; in 1950, at his fourth attempt, he tied for second place (+9=4–4) half a point behind the winner KERES, but won more games than anyone else. He shared first place with KROGIUS in the RSFSR (Russian Federation) Championships in 1952 and won the Moscow Championship in 1965.

ARONIN–TAIMANOV VARIATION, 203, standard line in the KING'S INDIAN DEFENCE that first became popular in the 1950s.

ARRANGEMENT, a chess puzzle: the solver is to construct a position as stipulated—there is no play. One of the earliest known arrangements is given in a manuscript of c.1370: place 16 white FERSES on the board so that if the black king were to stand on any one of the 48 vacant squares it would be checkmated. The ferses are to be placed on b7, c7, f7, g7, b6, c6, f6, g6, b3, c3, f3, g3, b2, c2, f2, and g2. For some other arrangements see EIGHT OFFICERS PUZZLE, EIGHT QUEENS PUZZLE, and EIGHT ROOKS PUZZLE.

ARRAY, the arrangement of pieces and pawns at the beginning of a game. Each player has a king, a queen, two bishops, two knights, two rooks, and eight pawns arranged as shown on the diagram. If during a game the array is found to have been set up incorrectly then the game shall be annulled.

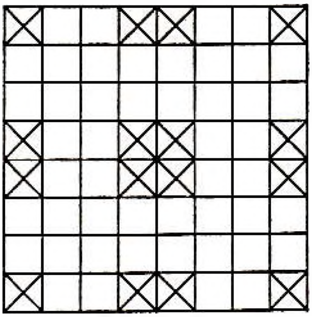


ART AND CHESS. Since medieval times chess has been a popular subject of the visual arts. At first used allegorically, it later became a vehicle for portraying human emotions and perhaps a means of keeping models relatively still for lengthy periods. The state of the game was commonly indicated by facial expressions from mutual happiness to physical violence. Sometimes the players are a man and a woman using chess to disguise a more popular game. There are courtly scenes, family scenes, and group portraits. Abstract artists have also used chess, notably Willi Baumeister, Juan Gris, and Paul Klee. The contemporary Italian artist Johnny Baldini creates paintings by first tracing the moves of a specific game on a board-like graph and then developing colour and line as the given material seems to demand.

Among the more famous artists to use chess are Sophonisba Anguisciola, Paris Bordone, Georges Braque, Richard Dadd, Honoré Daumier, Eugène Delacroix, DUCHAMP, Thomas Eakins, Francesco di Giorgio, Lucas van Leyden, van Loo, René Magritte, Henri Matisse, Karel van Mander, Jean-Louis-Ernest Meissonier, John Singer Sargent, and Victor Vasarely. There have been sculptures, notably by Max Ernst. Cartoons, posters, mosaics, tapestries, book-plates, glass, and illuminated manuscripts also show chess themes.

Roesler, *Chess in Art* (1973) lists 316 paintings and water-colours.

ASHTĀPADA, an ancient Indian race game played with dice on an 8 × 8 board; the board on which this game was played. When chess originated the existing board was taken into use. Ashṭāpada has not been played for many centuries, and its method of play has been forgotten, but Indian chessboards sometimes still have the characteristic × on each of the 1st, 4th, 5th, and 8th squares of the a, d, e, and h files. (See HISTORY OF CHESS.)

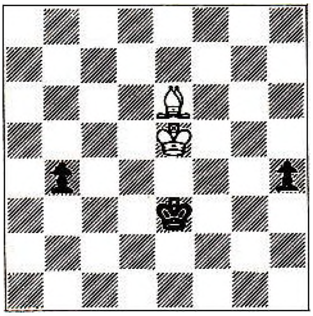


Ashtapada

ASPERLING, B., author of the only important textbook on chess to be written in the second half of the 17th century. The *Traitté du Ieu Royal des Echets . . . par B.A.D.R.G.S.* was published in Lausanne around 1690 and generally known as 'Traité de Lausanne'. For many years the authorship was a mystery, but the copy in the White collection at Cleveland, Ohio, USA is inscribed in contemporary handwriting 'B. Asperling de Raroyne [a misreading of Rarogne in Canton Valais], Garde Suisse'. Much of the contents is derived from Greco and other early writers but Asperling's own contribution shows him to have been a strong player. The book is of importance for three reasons: the medieval king's leap makes its last appearance; openings are classified in an orderly way for the first time; and it is extremely rare. Van der LINDE reprinted the whole text in *Deutsche Schachzeitung*, 1872.

ASSIZE, a medieval term for a particular set of rules of chess, which differed from country to country and often within the same country. Even the array was not standardized. There was the long assize, with men arranged as they are today, and various kinds of short assize, with pawns on the third rank and an unorthodox arrangement of the pieces. The short assize was so named because it curtailed the otherwise lengthy opening phase, the forces making contact sooner.

ASYMMETRY, the disturbance of a position's symmetry that occurs when moving a piece to one side of the axis produces a different result from moving the same piece in a similar way to the other side. Primarily of interest to composers, asymmetry may be seen occasionally in endgames of a practical kind.



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This position occurs in the main variation of a study by the Russian player and composer Alexei Sergeyevich Selezniev (1888–1967), *Deutsches Wochenschach*, 1917. White draws by 1 Kd6 Kd4 2 Kc6 Kc3 3 Kd5 b3 4 Ke4 b2 5 Ba2. 1 Kf6? would lose.

ASZTALOS, LAJOS (1889–1956), Hungarian player, International Master (1950), International Arbiter (1961). In 1913 he won the championship of Hungary, ahead of BREYER (the holder) and RÉTI. Between the First and Second World Wars he lived in Yugoslavia, taking a post as professor of philosophy, and playing for that country in two Olympiads (1927, 1931). In 1942 he returned to Hungary and became a journalist. Dr Asztalos was secretary of FIDE's Qualification Committee, and for the last five years of his life, during which he suffered a long illness, was President of the Hungarian Chess Federation.

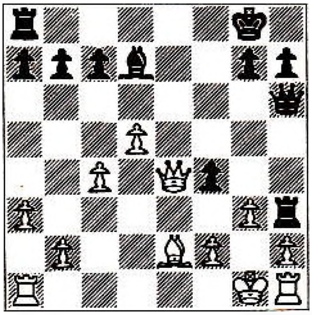
ATKINS, HENRY ERNEST (1872–1955), English player, born in Leicester, International Master (1950), schoolmaster. Between 1895 and 1901 he played in seven minor tournaments, winning four, taking second place in three, and losing only three out of 70 games. In one of these events, Amsterdam 1899, he made a clean score against 15 opponents. In his first international tournament, Hanover 1902, he came third (+8=7−2) after JANOWSKI and PILLSBURY ahead of MIESES, CHIGORIN, and MARSHALL. Emanuel LASKER believed that Atkins would have joined the leading grandmasters had he continued his international career, but Atkins played in only one more big tournament (London 1922). He had a genuine concern for his profession, and preferred not to give more of his life to chess. He played in 12 of the Anglo-American cable matches, won the British Championship nine times (1905–11, 1924, 1925), and represented the British Chess Federation in the Olympiads of 1927 and 1935.

R. N. Coles, *H. E. Atkins: Doyen of British Chess Champions* (1952).

Marshall–Atkins Cable match 1902 Queen's Gambit Declined

1 d4 d5 2 c4 e6 3 Nc3 Nf6 4 Bg5 Be7 5 Nf3 Nbd7 6 e3

Nc4 7 Bxc7 Qxe7 8 Nxe4 dxe4 9 Nd2 f5 10 Be2 0-0 11 0-0 e5 12 d5 Rf6 13 a3 Rh6 14 g3 Qg5 15 Qb3 Rh3 16 Kg2 Qh6 17 Rh1 Nf6 18 Qc2 Bd7 19 Kg1 f4 20 cxf4 cxf4 21 Nxe4 Nxe4 22 Qxe4



22. . . Re8 23 Qf3 fxg3 24 fxg3 Qb6+ 25 c5 Qxc5+ 26 Qf2 Qxd5 27 Rd1 Qc6 28 Bf3 Bc6 29 Bxc6 Qxc6 30 Rf1 Qd7 31 Qxa7 h6 32 Qb7 Rh6 33 Qf3 Rf6 34 Qb3+ Kh8 35 Rxf6 gxf6 36 Qf3 Qd2 White resigns.

ATKINSON VARIATION, 309, interesting but unsound line played by Walter Atkinson (1866–1939) of Hull; it was abandoned after one appearance in master play (Vergani–Blackburne, Hastings 1895).

ATTACK, (1) an active threat. Its proportion may range from a single move to a sustained assault on the enemy king or on some other target lasting for most of the game. Attacks of short duration are usually called THREATS and they occur frequently in all games. Attacks of longer duration, often localized on a flank or in the centre, are not necessarily tactical throughout. A player may pause to safeguard some part of his position, to prevent counterattack; and there are some attacks, e.g. the MINORITY ATTACK, which may be carried out by means of seemingly quiet manœuvres.

ATTACK, (2) a term for an opening variation initiated by White. (Compare DEFENCE (2).)

ATWOOD, GEORGE (1746–1807), distinguished English mathematician whose pupil William Pitt the Younger rewarded him with the post of Patent Searcher of the Customs. He played many games with PHILIDOR, including the last that the Frenchman played, and recorded the moves of many games by Philidor and other players at a time when this was not otherwise done; these manuscript scores eventually reached George WALKER, who published them. Atwood also played against VERDONI in 1796. In science he is remembered for the Atwood apparatus, which demonstrates certain characteristics of the laws of gravity.

AUFIN, a middle-English term for the bishop's ancestor, the ALFIL or FĪL, a 2,2, (√8) LEAPER. Because contemporary players were often caught out by the leap of this weak piece the term passed into common usage to denote a coward or contemptible person.

AUSTRIAN ATTACK, 679, one of the most popular variations for White when he plays against the PIRC–ROBATSCH SYSTEM. Known since the game Tarrasch–Charousek, Nuremberg 1896, this line was developed by the Viennese players Hans Müller (1896–1971) and DÜCKSTEIN.

AUSTRIAN DEFENCE, 34, in the QUEEN'S GAMBIT Declined, sometimes called the Symmetrical Defence. Stemming from SALVIO, it was studied by the Austrians Haberditz, Ernst GRÜNFELD, and Hans Müller (1896–1971).

AUTOMATON, a machine that appears to play chess. The original and most famous, the TURK, unveiled in 1769, was also the first great cabinet illusion and therefore of importance to the history of magic. As with its successors, the most famous being AJEEB and MEPHISTO, the exhibitor demonstrated that no one could be concealed inside the human looking figure. After being closed up the machine moved the chessmen when it played members of the public.

The only genuine chess playing machine made before the electronic age, first shown at the end of the 19th century and still in working order, is housed in the Polytechnic Museum in Madrid. Much of the work of its inventor Leonardo Torres y Quevedo (1852–1936) was subsidized by the Spanish Government. (His dirigible, the Astra-Torres, was used by France during the First World War.) His chess playing machine is restricted to the endgame king and rook versus king, not because the Spanish word for rook is *torre*, but because exact rules for the winning procedure are known. The machine always takes White and is switched on when Black moves his king. The best move is calculated by a permanent program and the machine physically moves a piece before switching off. Later Torres added a sound track which said '*no quiero jugar más, te desprecio*' (I don't wish to play further, I scorn you) if an opponent made an illegal move for the third time, '*jaque al rey*' when giving check, and '*mate*' at the end. The machine then puts the pieces on their starting squares and verbally offers to play again.

Bradley Ewart, *Chess: Man vs. Machine* (San Diego, 1980).

AUW, see ALLUMWANDLUNG.

AUXILIARY SCORING METHODS, ways of deciding tournament placings other than by means of the normal scoring (wins 1, draws ½, losses 0) and commonly known as tie-breaking methods from their more recent usage. Originally they were intended to supplant the normal score for all purposes. The basic principle is that wins against high-scorers should be valued above wins against back markers. (Few thought that losses might have a similar hierarchy.) The first documented proposal was made by Dr Zbořek of Prague in *Schachzeitung*, 1869. Each player's normal score was to be divided by the number of games he played to produce a weighted score. A player's 'Zbořek score' was then calculated by adding the weighted scores of all the opponents he had defeated and multiplying this sum by his own weighted score. Thus sensible tournament placings could be obtained for events in which players did not complete their programme, not an unusual occurrence at the time. On a similar basis Oscar Gelbfuhs laid the foundation of the NEUSTADTL SCORE now commonly used for tie-breaking, and often miscalled the SONNEBORN-BERGER.

There was great controversy between the theoreticians and also with those like Johannes Metger (1850–1926) who fiercely defended normal scoring. When Ludwig Weinbrenner published *Neuer Modus zur Bestimmung der Reihenfolge der Preisträger bei Schachturnieren* (1887) Metger pointed out that the proposal was so complicated that in some cases a player would score better by losing than winning.

Around 1900 interest in the underlying issue, the allocation of tournament funds, became paramount; and the unrivalled TIETZ SYSTEM was used at several major events. An excellent summary of the whole subject up to that time appeared in *Wiener Schachzeitung*, 1901, and the substance of that article was published in the *British Chess Magazine* in 1902.

The introduction of the SWISS SYSTEM led to a new requirement because players were no longer facing the same opponents. In addition to measuring a player's strength an evaluation of the opposition was needed. This led to the development of BUCHHOLZ, SOLKOFF, COONS, MEDIAN, and HARKNESS scores, although no amount of statistical subtlety can compensate for overstretching the Swiss system. (See also SUM OF PROGRESSIVE SCORES.)

None of these methods was intended for use when a tournament remained unfinished, but for the following comparison of the more important methods the crosstable of Mannheim 1914 is used. This tournament was unfinished on account of the

Mannheim 1914

		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
1	Alekhine	x	–	–	1	–	–	0	1	1	1	–	–	1	1	1	½	1	1
2	Vidmar	–	x	½	½	½	1	1	–	–	½	1	½	–	1	1	1	–	–
3	Spielmann	–	½	x	–	1	½	0	–	1	½	1	½	1	–	–	–	1	1
4	Breyer	0	½	–	x	–	½	½	0	1	–	–	–	1	½	1	–	1	1
5	Marshall	–	½	0	–	x	1	1	½	½	–	1	½	1	–	–	–	½	½
6	Réti	–	0	½	½	0	x	½	–	–	1	1	1	1	½	–	1	–	–
7	Janowski	1	0	1	½	0	½	x	1	–	–	0	1	–	–	½	–	1	–
8	Bogoljubow	0	–	–	1	½	–	0	x	½	0	–	–	–	1	1	½	0	1
9	Tarrasch	0	–	0	0	½	–	–	½	x	1	0	–	–	1	1	1	½	–
10	Duras	0	½	½	–	–	0	–	1	0	x	1	0	0	–	–	–	1	1
11	John	–	0	0	–	0	0	1	–	1	0	x	1	1	–	–	1	–	0
12	Tartakower	–	½	½	–	½	0	0	–	–	1	0	x	½	0	–	½	–	1
13	Fahrni	0	–	0	0	0	0	–	–	–	1	0	½	x	1	1	½	–	–
14	Post	0	0	–	½	–	½	–	0	0	–	–	1	0	x	0	–	1	1
15	Carls	0	0	–	0	–	–	½	0	0	–	–	–	0	1	x	½	½	1
16	Krüger	½	0	–	–	–	0	–	½	0	–	0	½	½	–	½	x	½	½
17	Flamberg	0	–	0	0	½	–	0	1	½	0	–	–	–	0	½	½	x	–
18	Mieses	0	–	0	0	½	–	–	0	–	0	1	0	–	0	0	½	–	x

A dash (–) indicates that the game was not played.

In this table the six columns are: 1. score by addition of points; 2. Neustadtl score; 3. real Sonneborn–Berger score; 4. Coons score; 5. Solkoff score; 6. Buchholz score.

	1	2	3	4	5	6
Alekhine	9½	41¼	131¼	42.55	49½	470¼
Vidmar	8½	45¼	117½	45.25	61	518½
Spielmann	8	39	103	40.30	58	464
Breyer	7	31	80	34.00	59	413
Marshall	7	37	86	38.60	59½	416½
Réti	7	34¾	83¾	37.85	63	441
Janowski	6½	39¼	81½	43.35	68½	445¼
Bogoljubow	5½	24½	54¾	29.30	56½	310¾
Tarrasch	5½	23¾	54	29.65	61	335½
Duras	5	23¾	48¾	29.85	62½	312½
John	5	24	49	31.50	61½	307½
Tartakower	4½	22½	42¾	27.00	60½	272½
Fahrni	4	16½	32½	25.20	64	256
Post	4	16½	32½	23.80	60	240
Carls	3½	12½	24¾	20.50	59	206½
Krüger	3½	16	28¼	21.20	58	203
Flamberg	3	15¼	24¼	23.25	65	195
Mieses	2	10¼	14¼	19.65	62½	125

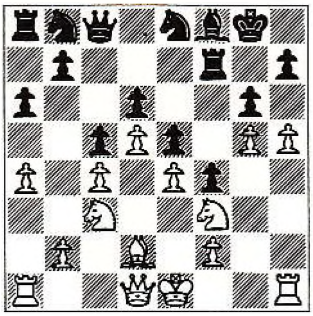
outbreak of the First World War. ALEKHINE was given the first prize although VIDMAR had evidently met stronger opposition.

AVERBAKH, YURI LVOVICH (1922–), Soviet player and author, International Grandmaster (1952), International Judge of Chess Compositions (1956), International Arbiter (1969). After qualifying in the interzonal, Saltsjöbaden 1952, Averbakh played in the category 16 CANDIDATES tournament, Neuhausen–Zurich 1953, scored +5=17−6, and shared tenth place. In his second and last attempt in an interzonal, Portorož 1958, he narrowly failed to qualify as a Candidate. His best victories in other international tournaments were Vienna 1961 (+7=4) and Moscow 1962 (+5=10 to share the prize with VASYUKOV). In his own country he won or shared the Moscow Championship three times (1949, 1950, 1962), and entered the USSR Championship 15 times from 1948 to 1969: in 1954 he became champion (+10=9), in 1956 he was first (+7=9−1) equal with SPASSKY and TAIMANOV, but he lost the play-off, and in 1958 he was fourth (+6=10−2).

Averbakh's most important contribution is his comprehensive three-volume endgame treatise published in Moscow, 1956–62. The greater part of this work was revised, translated, and published in England in seven volumes: *Pawn Endings* (1974), *Queen and Pawn Endings* (1975), *Bishop v. Knight Endings* (1976), *Bishop Endings* (1977), *Knight Endings* (1977), *Rook v. Minor Piece Endings* (1978), *Queen v. Rook/Minor Piece Endings* (1979). He commenced a revised edition in 1980. Besides other literary work including editorship of *Shakhmaty v SSSR* Averbakh became interested in administration. In the 1960s he was given the task of developing chess contacts between the USSR and countries of the Pacific zone. In 1972 he was made president of the Soviet Chess Federation, and when this post was taken by the cosmonaut Sevastiyanov in 1977 Averbakh became vice-president. He also served as vice-chairman in 1977 and co-chairman in 1978 of the FIDE commission for promoting chess in Asia.

Averbakh–Panno USSR–Argentina 1954 King's Indian Defence, Averbakh Variation

1 d4 Nf6 2 c4 g6 3 Nc3 Bg7 4 e4 d6 5 Be2 0-0 6 Bg5 c5 7 d5 a6 8 a4 Qa5 9 Bd2 e5 10 g4 Ne8 11 h4 f5 12 h5 f4 13 g5 Rf7 14 Bg4 Qd8 15 Bxc8 Qxc8 16 Nf3 Bf8



17 Ke2 Rg7 18 Rh4 Nd7 19 hxg6 hxg6 20 Qh1 Be7 21 Rh8+ Kf7 22 Qh6 Nf8 23 Rh1 Rb8 24 Bxf4 Qc7 25 Qh2 Nd7 26 Qh3 Nf8 27 Rxf8+ Kxf8 28 Qe6 Rg8 29 Nh4 Bd8 30 Nxg6+ Kg7 31 Nxe5 Black resigns.

AVERBAKH VARIATION, 198 in the KING'S INDIAN DEFENCE, line introduced to master play by AVERBAKH in 1954.

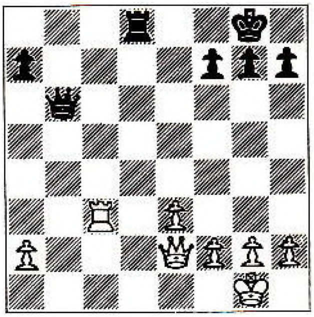
AVRO, a tournament sponsored by Algemeene Veerenigde Radio Oemrop, a Dutch broadcasting company, in the Netherlands, 1938. The world's best eight players competed, and this was the strongest tournament held up to that time. The joint winners were the youngest, KERES and FINE; BOTVINNIK was third, ALEKHINE, EUWE, and RESHEVSKY shared fourth place, CAPABLANCA and FLOHR followed. Keres, having the higher NEUSTADTL SCORE, challenged Alekhine for the world title; but no match took place, for Alekhine was already negotiating secretly with Botvinnik. (See CROSSTABLE.)

B

BACHMANN, LUDWIG (1856–1937), one of the early chroniclers of chess. At a time when it was unusual to create a record of contemporary events Bachmann launched a series of yearbooks: from 1891 to 1896 they covered sequentially the events of modern chess; from 1897 to 1930 each year's events were covered in one or more volumes. He also published a four-volume work intended to include all of STEINITZ's known games, and he wrote books containing the games of ANDERSSEN, PILLSBURY, and CHAROUSEK. He wrote several historical studies of which *Aus vergangenen Zeiten* (1920–2) and *Das Schachspiel und seine historische Entwicklung* (1924) are the best known. Bachmann was a senior official on the Bavarian railway and chess was a spare-time activity. His records contain many errors; but he attempted much and was breaking new ground; he earned his nickname, the 'Chess Herodotus'.

BACK GAME, a game that, by agreement between the players, is commenced from a position arrived at in a game played previously, usually between the same players; an old name for a variation, especially one that continues for many moves. For example, PHILIDOR, in the first edition of his book, gives nine games and, starting from certain positions in those games, 33 back games.

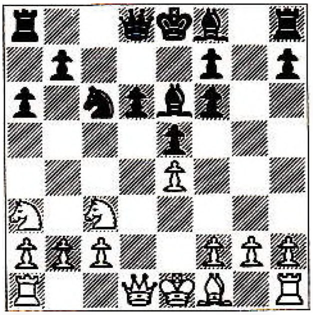
BACK-RANK MATE, a king mated on its back (first) rank by a rook or queen on the same rank. Sometimes the king cannot be moved forward because it is obstructed by its own pawns. Such mates rarely occur in master play but are commonly threatened; and are used, for example, in the game given under UNZICKER to help the winner regroup his pieces.



In an exhibition game against BERNSTEIN, Moscow, 1914, CAPABLANCA here played 29 . . . Qb2 winning a rook (30 Qc1 Qxc3, or 30 Rc2 Qb1+), and if White himself threatens a back-rank mate (30 Qd3, Rd3, or Rc8) Black wins by 30 . . . Qa1+. (See game allegedly won by Adams under SPURIOUS GAMES.)

BACKWARD PAWN, a pawn that can neither be guarded by, nor be advanced with the support of, another pawn; is not blocked by an enemy pawn; and is restrained from advancing by an enemy pawn on an adjoining file. Such a pawn often lacks mobility, and may become a source of weakness. However, its latent power discounted by an adversary, it may sometimes be advanced unexpectedly.

In the final World Championship qualifying match, 1971, the first game between FISCHER (White) and PETROSYAN began 1 e4 c5 2 Nf3 e6 3 d4 cxd4 4 Nxd4 Nc6 5 Nb5 d6 6 Bf4 e5 7 Be3 Nf6 8 Bg5 Be6 9 N1c3 a6 10 Bxf6 gxf6 11 Na3



Black's pawns at d6 and f6 are backward: neither can be advanced with the support of another pawn. Nevertheless, he played 11 . . . d5, and after 12 exd5 Bxa3 13 bxa3 Qa5 14 Qd2 0-0-0 he had a satisfactory position. (See also BREAKTHROUGH and VAGANYAN.)

BAD BISHOP. A player's bishop is a bad bishop when obstructed by his own pawns. If these cannot be moved out of the way there will be squares of one colour that neither they nor the bishop can control; the disadvantage of such a COLOUR WEAKNESS combined with the bad bishop's lack of mobility may be fatal, as in the games given under KERES and MYSTERIOUS ROOK MOVE.

BAGIROV, VLADIMIR KONSTANTINOVICH (1936–   ), Soviet player, International Grandmaster (1978). From 1960 to 1978 he competed in nine

USSR championships, achieving his best result (+7=10−2 and fourth place) in 1960. From 1975 he trained KASPAROV, another player from Azerbaijan.

BAIRD, EDITH ELINA HELEN (née Winter Wood) (1859–1924), British problem composer. Her parents, two brothers, and daughter were all good players or clever problemists. She composed over 2,000 problems which were not profound but were noted for their soundness; only a dozen or so were faulted. Her *Seven Hundred Chess Problems* was published in 1902. She became deeply absorbed in RETRACTORS, and her other book *The Twentieth Century Retractor* appeared in 1907. They are two of the most beautiful chess books ever to appear, printed and bound by the King's printer Henry Sotheran, and sold at less than cost. (See PLAGIARISM.)

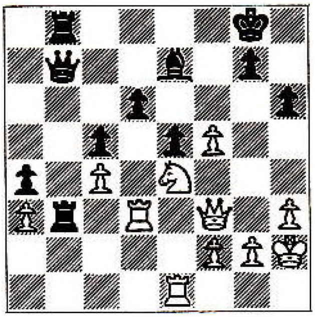
BAKCSI (pron. Bak-shi), GYÖRGY (1933–), Hungarian composer from Budapest, specialist in orthodox TWO- and THREE-MOVERS and HELPMATES, International Grandmaster for Chess Compositions (1979), editor for a publishing house. He published 116 of his own problems in *Gondolat és stratégia* (1970), and 473 problems and 199 studies by Hungarian composers in *Új magyar sakkfeladvány antológia* (1979). Outside chess, he writes books on Russian literature. (See PLUS-FLIGHTS.)

BALANCE OF POSITION, or equilibrium, the situation in a game where neither side has significant advantage. (See POSITION.)

BALASHOV, YURI SERGEYEVICH (1949–), Soviet player, International Grandmaster (1973). From 1969 to 1980 he played in nine USSR championships and often took a high place, notably in 1976, a category 12 event, when he came second (+6=10−1) after the world champion KARPOV ahead of three ex-champions PETROSYAN, SMYSLOV, and TAL. Balashov achieved good results in several other strong tournaments: Moscow championship 1970, first; Wijk aan Zee 1973, second (+6=8−1) after Tal; Cienfuegos 1975, second (+9=7−1) equal with VASYUKOV after ANDERSSON; Vilnius 1975, a zonal event, first (+6=6−3) equal with GULKO, SAVON, and TSESHKOVSKY; Halle 1976, first; Lvov 1978, a category 13 zonal tournament, first (+5=8−1); Munich 1979, first equal with Andersson, HÜBNER, and SPASSKY; Karlovac 1979, first (+7=6); Wijk aan Zee 1982, category 12, first (+4=9) equal with NUNN.

Balashov–Romanishin USSR Championship 1974 Spanish Opening, Borisenko Variation

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5 0-0 Be7 6 Re1 b5 7 Bb3 d6 8 c3 0-0 9 h3 Na5 10 Bc2 c5 11 d4 Nc6 12 a3 Nd7 13 Be3 Nb6 14 Nbd2 a5 15 Qc2 Ba6 16 d5 Nb8 17 b3 N8d7 18 Bd3 f5 19 exf5 Nxd5 20 Rac1 Nxe3 21 Qxe3 Nf6 22 c4 Rb8 23 Qe2 bxc4 24 Bxc4 Bxc4 25 bxc4 Qd7 26 Qd3 Rb2 27 Ng5 Rfb8 28 Nde4 Qc6 29 Qf3 Qa8 30 Rcd1 R2b3 31 Rc3 a4 32 Rdd3 Qb7 33 Kh2 h6 34 Nxf6+ Bxf6 35 Ne4 Bg5 36 Re1 Be7



37 f6 gxf6 38 Ree3 Kf8 39 Qf5 Qc8 40 Qh7 Qe6 41 Rg3 Black resigns.

BALLET AND CHESS, see THEATRE AND CHESS.

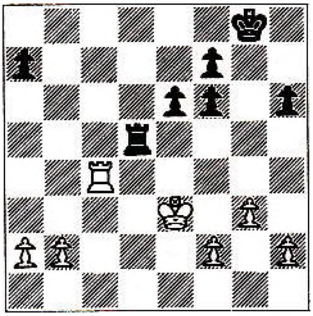
BALOGH DEFENCE, 113, named after the Hungarian János Balogh (1892–1980), International Correspondence Chess Master (1953). This opening, played in the 5th match game Kieseritzky–Horwitz, 1846, may arise in various ways: 1 d4 d6 2 e4 (CARRERA) 2 . . . f5; 1 c4 d6 2 d4 f5 (COZIO); or 1 d4 f5 2 e4 (STAUNTON GAMBIT) 2 . . . d6.

BALOGH GAMBIT, 145, in the BUDAPEST DEFENCE to the QUEEN'S GAMBIT Declined, dubious gambit introduced by Balogh in the 1920s. He gave the continuation 5 exd6 Bxd6 6 Be2 f5 7 exf5 Qe7, and TARTAKOWER added that after 8 c5 Bxc5 9 Qa4+ Nc6 10 Qxg4 Black would obtain a strong attack by 10 . . . Bxf5, sacrificing a second piece.

BARCZA (pron. Bartsa), GEDEON (1911–), International Grandmaster (1954), International Correspondence Chess Master (1966), professor of mathematics. A native of Hungary, he won the national championship eight times and represented his country in seven Olympiads in one of which, Amsterdam 1954, he won the prize for the best score (+10=5−1) at third board. In strong tournaments the first prize always eluded his grasp, but he often came high in the prize list, notably sharing third place at Havana 1963 (+12=7−2) and third place at Leningrad 1967 (+6=9−1). The close opening and the POSITIONAL PLAY of the following game are typical of Barcza's style.

Barcza–Smyslov Moscow Olympiad 1956 Barcza Opening

1 Nf3 Nf6 2 g3 d5 3 Bg2 Bf5 4 c4 c6 5 cxd5 cxd5 6 Qb3 Qc8 7 Nc3 e6 8 d3 Nc6 9 Bf4 Be7 10 0-0 0-0 11 Rac1 Qd7 12 e4 dxe4 13 dxe4 Nxe4 14 Nxe4 Bxe4 15 Ne5 Nxe5 16 Bxe4 Nc6 17 Rfd1 Qc8 18 Qa4 Rd8 19 Rxd8+ Qxd8 20 Bxc6 bxc6 21 Qxc6 h6 22 Be5 Bg5 23 Rc4 Qd1+ 24 Kg2 Rd8 25 Qf3 Qxf3+ 26 Kxf3 Bf6 27 Bxf6 gxf6 28 Ke3 Rd5



29 b4 (White's QUEEN'S SIDE MAJORITY gives him a decisive advantage) 29 . . . Kg7 30 a4 e5 31 b5 Rd1 32 Rc7 a6 33 bxa6 Rd4 34 a7 Rxa4 35 Kd3 f5 36 Kc3 Kf6 37 Kb3 Ra1 38 Kb4 Kg5 39 Kb5 Kh5 40 Kb6 Black resigns.

BARCZA OPENING, 691. White's first two moves may be the prelude to a system that is completed by his playing 3 Bg2 and 4 0-0, delaying action in the centre until Black's intentions are known. Transpositions to other openings are possible: for example, White could continue Pd3 and Pe2–e4, a reversed KING'S INDIAN. Influenced by the HYPERMODERN movement, some players used the Barcza Opening in the early 1920s, but it was known before then. (See BARCZA; RÉTI.)

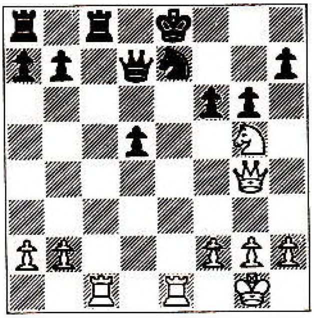
BÁRCZAY (pron. Bartsai), LÁSZLÓ (1936–), leading Hungarian player, International Grandmaster (1967), International Grandmaster of Correspondence Chess (1979), winner at Polanica Zdrój 1969 and co-winner at Děčín 1978, both tournaments of about category 8. He played in one Olympiad, Havana 1966, and made an excellent score (+10=2).

BARDA, OLAF (1909–71), International Master (1952), International Correspondence Chess Grandmaster (1953). In over-the-board play he won the Norwegian Championship six times and played in a number of international tournaments, notably at Jönköping (Sweden) 1958–9, when he and KOTOV tied for first prize and RAGOZIN was third. Barda wrote a chess manual, *Sjakk!*, in 1943.

BARDELEBEN, CURT VON (1861–1924), German master and writer. After winning the minor tournament held concurrently with the master tournament at London 1883 he gave up serious chess to study law, which he never practised. 'He studies chess and plays at law' said a contemporary. Returning to the game a few years later he became a regular tournament competitor for the rest of his life, notably sharing three first prizes: Leipzig 1888 (+4=3) equal with RIEMANN; Kiel 1893 (+5=2−1) equal with WALBRODT; and Coburg 1904, a tie with SCHLECHTER and SWIDERSKI. His temperament, however, was unsuited to long hard contests and he often made indifferent results. He was a careful man in chess and in dress, but for such a meticulous person he had a surprising number of withdrawals from tournaments and matches; at the great Hastings tournament of 1895 STEINITZ won a brilliancy prize for his game against Bardeleben who, at the culmination of his opponent's COMBINATION, left the room and lost on time rather than resign. Up to that point he had scored six wins and three draws but this reversal so upset him that only with difficulty was he persuaded not to abandon the competition. Scoring only 4½ points in the next eleven rounds, he shared seventh place with TEICHMANN. Bardeleben wrote many books, usually about openings, although his last work was a pamphlet on the history of the game. He suffered hardship during the difficult years in Germany that followed the First World War and committed suicide.

Steinitz–Bardeleben Hastings 1895 Italian Opening

1 e4 e5 2 Nf3 Nc6 3 Bc4 Bc5 4 c3 Nf6 5 d4 exd4 6 cxd4 Bb4+ 7 Nc3 d5 8 exd5 Nxd5 9 0-0 Be6 10 Bg5 Be7 11 Bxd5 Bxd5 12 Nxd5 Qxd5 13 Bxe7 Nxe7 14 Re1 f6 15 Qe2 Qd7 16 Rac1 c6 17 d5 cxd5 18 Nd4 Kf7 19 Ne6 Rhc8 20 Qg4 g6 21 Ng5+ Ke8



White now begins a long combination during which all or most of his pieces remain *en prise*. 22 Rxe7+ Kf8 23 Rf7+ Kg8 24 Rg7+ Kh8 25 Rxh7+, and Black lost on time. The game might have continued 25 . . . Kg8 26 Rg7+ Kh8 27 Qh4+ Kxg7 28 Qh7+ Kf8 29 Qh8+ Ke7 30 Qg7+ Ke8 31 Qg8+ Ke7 32 Qf7+ Kd8 33 Qf8+ Qe8 34 Nf7+ Kd7 35 Qd6 mate. Bardeleben is chiefly remembered for this lost game.

BARDEN, LEONARD WILLIAM, see NEWSPAPER COLUMNS; SLATER.

BARE KING, a king without any other men of the same colour on the board. In SHATRANJ and in chess of early medieval times a game could be won by leaving the opponent with a bare king. The difficulty of mating with the old pieces may have made this win desirable. In some countries, e.g. Iceland, the bare king was considered an inferior form of win.

The FIDE rules for five-minute chess state that a player having a bare king only draws if his opponent exceeds the time-limit.

BARING CHESS, a game in which a player may win by leaving his opponent with a bare king; a win by checkmate is not excluded.

BARNES, THOMAS WILSON (1825–74), one of the strongest English players during the 1850s. He made little impression in his one and only tournament, London 1862, but is remembered for having scored more wins than anyone else in friendly play against MORPHY in 1858. He reduced his corpulence by 130 pounds in ten months and as a result died.

BARNES DEFENCE, 442, sometimes called the Fianchetto Defence, in the SPANISH OPENING. Examined by Albert P. Barnes in the *Canadian* (Montreal) *Spectator* on 3 July 1880 and later in *Brentano's Chess Monthly*, this rarely played line first occurred in tournament play at Paris 1867 (in the game Loyd–From), but attracted little attention until successfully used by STEINITZ in 1883.

BARNES OPENING, 680, played by T. W. BARNES. The opening move has no particular merit but he liked to avoid book lines, to which end he sometimes answered 1 e4 by 1 . . . f6.

BARTOLOVIĆ, HRVOJE ('Vojko') (1932–), leading Yugoslav composer specializing in orthodox two-movers, International Judge of Chess Compositions (1956), International Grandmaster for Chess Compositions (1980), engineer. (See WHITE CORRECTION.)

BARULIN, MIKHAIL MIKHAILOVICH (1897–1942), Russian composer, journalist. He contributed significantly to the development of the two-mover, and his name is especially associated with DUAL AVOIDANCE ideas. More importantly, he fostered the problem art in his country. A founder of the chess problem section of the council for physical culture, he published numerous articles and edited the problem pages of *64* (1935–41) and *Shakhmaty v SSSR* (1938–41). In collaboration with A. P. Gulyaev (1908–) and L. A. Isaev (1899–1932) Barulin published *300 Shakmatnikh Zadach* (1933), a collection of 300 problems by Russian composers. Before his time there had been few Russian problemists of outstanding merit; during his life, and after his premature death, Soviet composers progressed rapidly to equal the world's best.

BASELINE CHESS, a form of RANDOMIZED CHESS.

BASIC CENTRE, the four squares in the centre of the board.

BASIC ENDGAME, a phase of the game in which there are few or no pawns on the board, and differing from earlier phases mainly because the normal way of assessing the value of the pieces is often inapplicable. For example, a minor piece may be worth no more than a pawn, or a pawn might be stronger than a rook as in the SAAVEDRA study. From the beginning of modern chess (*c.*1475) the opposition and a few simple endgames were understood. Little progress was made until PHILIDOR analysed R+B v. R. in some depth, but this was almost an isolated example. Around 1840 KLING, LASA, WALKER and others initiated a period of steady progress, which accelerated after the Second World War, and has been computer-aided since the 1970s. Some grey areas, mostly of endgames unlikely to arise in play, remain to be investigated, but for practical purposes knowledge of the basic endgame is largely complete. The following summary indicates the normal results to be expected, but there are, of course, exceptions. In all cases White is assumed to be the player with the greater force.

(1) *Black has a bare king*

Mate is impossible if White has one minor piece, unenforceable if he has two knights. (See BASIC MATES.)

(2) *Other pawnless endgames*

Two minor pieces v. one. Drawn, except for KB+QB v. N when the bishops win, although this cannot always be accomplished within 50 moves.

Three minor pieces v. one. White wins if none of his pieces could only have been created by promotion. TROITZKY believed three knights should win against one knight, and the English composers Charles Michael Bent (1919–) and Walter Veitch (1923–) demonstrated in 1971 that two bishops moving on squares of the same colour and a knight win against one knight.

R v. N. This ending has attracted attention since the days of RABRAB. In 1970 Thomas Ströhlein of Munich gained his doctorate for a thesis entitled *Untersuchungen über Kombinatorische Spiele*, which included a computer analysis of this ending. Generally White draws when the enemy pieces are close together and wins when they are far apart.

R v. B. A definitive analysis by computer was made by Thomas Ströhlein and L. Zagler, 1967–9, and published in *Ergebnisse einer vollstandigen Analyse von Schachendspielen König und Turm gegen König, König und Turm gegen König und Läufer* (Munich, 1978). There are fewer winning positions than in the ending R v. N. Black frequently draws by moving his king to one of the two corner squares that his bishop cannot control, but often loses if his king is driven to one of the other corners.

Two minor pieces v. R. Drawn.

Three minor pieces v. R: QB+KB+N wins, B+N+N draws.

R+N+N v. R. White wins.

R+N v. R. Drawn, with a few exceptions when Black's king is on or near a corner square.

R+B v. R. This difficult ending occurs in play more frequently than any other pawnless endgame. More often than not Black should draw. Analysed by PHILIDOR, who at one time believed that White should always win, this ending was also examined by LOLLI, COCHRANE, SZÉN, and Adolf Zytogorski (1807–72). Kling published a definitive analysis, the first of its kind, in *Chess Player's Chronicle* (1843). In 1864 CROSSKILL discovered a position that can be won only if the FIFTY-MOVE LAW is suspended.

R+B v. N+N. This rare ending offers White fair winning chances but has not been analysed thoroughly.

Q v. minor piece. White wins.

Q v. two minor pieces. Black endeavours to set up a barrier preventing the approach of White's king. Black usually draws this way with B+B, as shown by Lolli, or with N+N, as shown by Bilguer and Lasa. White often wins against B+N; Black has difficulty reaching one of the few known barrier positions, the first of which was given by Lolli.

Q v. three minor pieces. Drawn.

QB+KB+N+N v. Q. White wins.

Q v. R. White wins. A definitive analysis was published by Crosskill in 1895. A computer analysis by Ströhlein and Zagler showed that the winning process should take at most 31 moves.

Q v. R and minor piece. Drawn.

R+two minor pieces v. Q. Drawn.

R+R v. Q. Drawn.

R+R+minor piece v. Q. White wins.

(3) *Pawn endings*

The results with only one or two pawns on the board have long been known, and are detailed in many textbooks.

P+P v. P. Many books from those by Lolli (1763) and STEIN (1789) to those by I. RABINOVICH (1938) and FINE (1941) contain errors. The endgame was mastered by GRIGORIEV in the 1920s and 1930s.

(4) *Pieces against Pawns*

Minor piece v. P. Drawn.

N+N v. P. This, the most difficult of all basic endgames, was brilliantly researched by Troitzky, who published his analysis in book form in 1934. The winning method is to corner the black king and then release the pawn so that it can be moved, thus obviating the possibility of a stalemate defence. White wins if the black pawn, securely blocked by a knight, is no farther forward than a4, b6, c5, d4, e4, f5, g6, or h4—known as the Troitzky line. If Black's king is in certain defined areas White may win when the pawn is farther advanced. (See FIFTY-MOVE LAW.)

R v. P. White wins if his king is near the pawn, but sometimes draws when his king is far away.

R v. two pawns. If the pawns are isolated the results are not very different from those with R v. P. If the pawns are united White wins if his king can confront them, but may lose if his king is far enough away.

R v. three united pawns. KOPAYEV, adding important discoveries to earlier work by others, made a thorough examination, publishing his work in AVERBAKH's treatise. White wins if his king is able to confront the pawns unless they are far advanced.

Q v. P. White wins easily except when his king is far away and Black has a BP or RP on the seventh rank.

Q v. two or three pawns. White wins unless the pawns are far advanced and his king is far away.

(5) *Pieces and pawns*

Minor Piece + P v. minor piece. Drawn if Black's king confronts the pawn or if there are bishops of opposite colour. White may win if he has a well advanced flank pawn which the black king cannot confront. The principal analysts of these endings are Kling and RÉTI for N+P v. N, Luigi Centurini (1820–1900) for B+P v. B of the same colour, and Averbakh for N+P v. B.

R+P v. B. White wins. GURETZKY-CORNITZ, Centurini, and Josef Vancura (1898–1926) all investigated this ending. The pawn should not be advanced too soon; if this happens there are drawing possibilities with RP and BP.

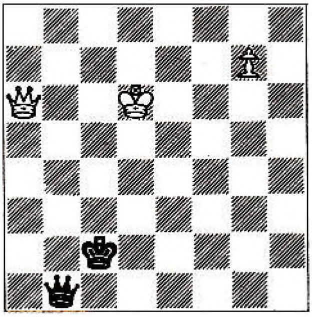
R+P v. B+P. There are many drawing positions, but when this ending occurs in play the pawns are frequently blocked on the same file with Black's bishop guarding his pawn, and White can win most of these positions with some exceptions for the rook's pawn. In the 1950s CHÉRON discovered one position of this type that can be won only if the fifty-move law is suspended.

R+P v. R. Chéron examined this endgame periodically from 1922 to 1971 and published a comprehensive analysis in volumes I and IV of his *Lehr- und Handbuch der Endspiele*. The contribution made my many others, notably Grigoriev, is much larger than one would suppose from reading this book. In 1979 V. I. Arlazorov and A. L. Futer of the Moscow Institute of Control Sciences made a definitive analysis by computer, but the results are not available to players.

Q v. R+P. If Black stands favourably and his pawn guards his rook he loses when the pawn is on a7, c6, d6, a5, c5, d5, a4, or d4 (or on similar king's side squares); otherwise he draws. He also draws, except with a rook's pawn, if his pawn is well advanced and protected by his rook from the rear. CARRERA, Philidor, Lasa, Kling and Horwitz, Guretzky-Cornitz, BERGER, HALBERSTADT, and Chéron all made contributions to this interesting endgame.

Q+P v. Q. Because Black has so many chances of perpetual check most positions were thought to be drawn until after the Second World War. Then the researches of BOTVINNIK, KERES, and Averbakh revealed many hitherto unsuspected winning chances. Generally White wins with centre pawn or bishop's pawn on the seventh, often wins with knight's pawn on the seventh, and even has some winning chances with a rook's pawn on the seventh as shown by the Swiss analyst Robert Fontana (1928–). There are, of course, many drawn positions. Results when the pawn is farther back await investigation, the consensus being that the bishop's pawn offers the best winning chances. The ending was the subject of a computer analysis by the Soviet programmers E. A. Momisarchik and A. L. Futer, who published their paper in *Nauka*, Moscow, 1974. The program was corrected in

1975. The following position discovered by the computer can be won, but only if the fifty-move law is suspended.



1. . . Qb4+ 2 Ke6 Qg4+ 3 Kf6 Qf4+ 4 Kg6 Qe4+ 5 Kg5 Qe3+ 6 Kh5 Qf3+ 7 Kh6 Qh1+ 8 Kg5 Qd5+ 9 Kf6 Qd4+ 10 Kf7 Qd7+ 11 Kg6 Qg4+ 12 Kh7 Qh3+ 13 Kg8 Qf5 14 Qa2+ Kc1 15 Qh2 Qd5+ 16 Kh8 Qd4 17 Qc7+ Kb1 18 Kh7 Qe4+ 19 Kh6 Qe3+ 20 Kg6 Qe6+ 21 Kg5 Qd5+ 22 Kf6 Qf3+ 23 Ke7 Qe4+ 24 Kd8 Qa8+ 25 Kd7 Qd5+ 26 Kc8 Qc6+ 27 Kb8 Qe8+ 28 Ka7 Qa4+ 29 Kb6 Qb3+ 30 Ka6 Qa2+ 31 Qa5 Qg8 32 Qb4+ Ka2 33 Qd4 (the key square for the white queen) 33 . . . Qe6+ 34 Kb5 Qe8+ 35 Kb4 Qb8+ 36 Kc3 Qg3+ 37 Kd2 Qg2+ 38 Ke1 Qh1+ 39 Kf2 Qh2+ 40 Kf3 Qh3+ 41 Kf4 Qh2+ 42 Kg5 Qg3+ 43 Kf6 Qf3+ 44 Ke6 Qc6+ 45 Ke5 Qe8+ 46 Kf4 Qf7+ 47 Kg3 Qg6+ 48 Kh3 Qh7+ 49 Kg2 Qg6+ 50 Kf1 Qb1+ 51 Ke2 Qb5+ 52 Kd2 Qb3 53 Qa7+ Kb2 54 Qf2 Qg8 55 Qb6+ Ka3 56 Qb7 Ka4 57 Kc3 Ka5 58 Qb4+ Ka6 59 Qc4+.

Limited information about basic endgames is given in many textbooks but few writers have specialized on this subject. Chéron's four-volume treatise contains the most extensive coverage, but the presentation is not well suited to the needs of players. Computer analyses are not yet generally available in a practical form. D. Hooper's *A Pocket Guide to Chess Endgames* (rev. 1973) summarizes the current state of basic endgame knowledge in one volume.

BASIC MATES, four kinds of decisive endgame without pawns in which the defender has only a king: K+Q v. K, K+R v. K, K+QB+KB v. K, and K+B+N v. K. If he is not in a stalemate position and cannot capture a piece he can be checkmated in, at most, 10, 16, 18, and 33 moves respectively.

The endgame K+N+N v. K should be drawn. The defender's king can be stalemated, but mate cannot be forced. It is one of the curiosities of chess that if he has a pawn he sometimes loses: as the end approaches the pawn's freedom to move prevents stalemate. For an example see FIFTY-MOVE LAW.

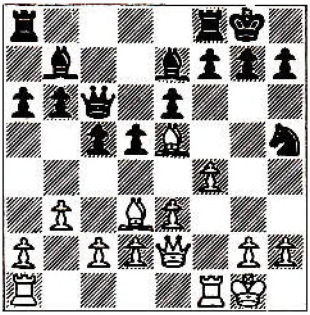
BASTRIKOV VARIATION, 291, also known as the Taimanov Variation, line in the SICILIAN DEFENCE that became popular in the 1960s. Black plays his queen to c7, guarding e5, so that he may develop his king's knight to f6 without fearing the reply Pe4–e5; he delays moving his d-pawn so that he retains the option of advancing his dark bishop at b4, c5, or even d6. He has other choices: to develop rapidly on the queen's side (. . . Pa6, . . . Pb5), to play as in the SCHEVENINGEN VARIATION, 249, (. . . Pd6). The variation is named after the Soviet player Georgy Vladimirovich Bastrikov (1914–79). (See LJUBOJEVIĆ.)

BATTERY, a problem term for one of the two kinds of AMBUSH: a line-piece would command a line if another man of the same colour were moved off that line. Discovered checks arise from this kind of ambush, as shown in the INDIAN THEME. Players occasionally use the word battery to describe doubled or tripled line-pieces; composers rarely use the word in this sense.

BAUER, JOHANN HERMANN (1861–91). Born in Prague, he settled in Vienna as a youth, and gained his master title by winning the Frankfurt HAUPTTURNIER, 1887. His most notable achievement was a second place (+3=3) after MAKOVETZ ahead of LASKER and MARCO at Graz 1890. In a triangular contest at Vienna in 1891 Bauer defeated Albin (+4) and Marco (+2=2). He then played in a double-round tournament at Vienna, and when sharing the lead with Albin after half the games had been completed he withdrew because his health broke down. He moved to Görz, hoping that a drier climate would alleviate his tuberculosis, but died a few weeks later. A fine analyst with a thorough knowledge of the game, he wrote *Schach-Lexikon* (1889), an excellent instructional book which was reprinted in 1893. Like KIESERITZKY and BARDELEBEN, Bauer is chiefly remembered for a famous game that he lost.

Lasker–Bauer Amsterdam 1889 Bird Opening

1 f4 d5 2 e3 Nf6 3 b3 e6 4 Bb2 Be7 5 Bd3 b6 6 Nf3 Bb7 7 Nc3 Nbd7 8 0-0 0-0 9 Ne2 c5 10 Ng3 Qc7 11 Ne5 Nxe5 12 Bxe5 Qc6 13 Qe2 a6 14 Nh5 Nxh5



White now makes a double bishop sacrifice: 15 Bxh7+ Kxh7 16 Qxh5+ Kg8 17 Bxg7 Kxg7 18 Qg4+ Kh7 19 Rf3 e5 20 Rh3+ Qh6 21 Rxh6+ Kxh6 22 Qd7 Bf6 23 Qxb7 Kg7 24 Rf1 Rab8 25 Qd7 Rfd1 26 Qg4+ Kf8 27 fxe5 Bg7 28 e6 Rb7 29 Qg6 f6 30 Rxf6+ Bxf6 31 Qxf6+ Ke8 32 Qh8+ Ke7 33 Qg7+ Kxe6 34 Qxb7 Rd6 35 Qxa6 d4 36 exd4 cxd4 37 h4 d3 38 Qxd3 Black resigns.

BAYONET ATTACK, 486, SCHLECHTER's graphic description of the move 12 g4 in the MØLLER ATTACK, 485, sometimes used to describe any similar move.

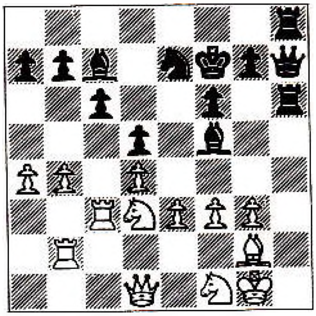
BCF, the British Chess Federation, founded in 1904 and since then the governing body of English chess with responsibility at some times for other parts of the United Kingdom on certain aspects of chess. The constitution of the BCF was drawn up in 1903 after much controversy and in spite of considerable opposition from the City of London chess club which had elected itself the governing body of British chess. (See ORGANIZATION.)

BEAUTY PRIZE, see BRILLIANCY PRIZE.

BECKER, ALBERT (1896–), Austrian-born player, International Master (1953). At Carlsbad 1929, the strongest tournament of the year, he shared fifth place with EUWE and VIDMAR, beating both these grandmasters as well as BOGOLJUBOW and MARSHALL among others. He won two Trebitsch Memorial tournaments at Vienna, coming ahead of GRÜNFELD in 1931 and ahead of Grünfeld and ELISKASES in 1932; but his best achievement was at Tatatóváros (now Tata) 1935, when he came second (+10=5−2) equal with GEREBEN after SZABÓ. Becker played in two Olympiads: for Austria in 1931, when he made the best fourth-board score (+10=1−3), and for Germany in 1939. Editor of *Wiener Schachzeitung* from 1926 to 1935, he is also remembered for many monographs on openings which he continued to write when he retired from international chess after settling in Argentina on the outbreak of the Second World War. M. A. Lachaga of Buenos Aires published a small book *Albert Becker Praxis eines Theoretikers* (1975) containing 66 of Becker's games and details of his chess career.

E. Grünfeld–Becker Vienna 1931 Bogoljubow Defence

1 d4 e6 2 Nf3 Nf6 3 c4 Bb4+ 4 Bd2 Qe7 5 g3 d5 6 Bg2 0-0 7 Qb3 Nc6 8 0-0 Ne4 9 cxd5 Nxd2 10 Nbxd2 cxd5 11 e3 Rd8 12 a3 Ba5 13 Nb1 Qf6 14 Nc3 Ne7 15 Rfc1 c6 16 Na4 Ng6 17 Ne1 h5 18 Nc5 h4 19 Qd1 hxg3 20 hxg3 Qg5 21 Nf3 Qh6 22 Nh2 Rb8 23 b4 Bc7 24 Rc3 Ne7 25 a4 Rd6 26 Nf1 Rg6 27 Nd3 Qh7 28 Ra2 Bf5 29 Ne5 Rh6 30 Rb2 f6 31 Nd3 Kf7 32 f3 Rh8



Black's tripling on the h-file is decisive: 34 . . . Rh1+ 35 Kf2 Bxg3+ is threatened. 33 Nf2 Rg6 34 f4 Be6 35 b5 Nf5 36 Qf3 Nxg3 37 bxc6 b6 38 Qd1 Ne4 39 Nxe4 Qh1+ 40 Kf2 Rxg2+ 41 Ke1 Rxb2 White resigns.

BECKER DEFENCE, 623, variation in the KING'S GAMBIT Accepted named after Albert BECKER. Black may transpose to lines 603–5 while avoiding the ALLGAIER and KIESERITZKY GAMBITS, 618, 608. (Compare FISCHER DEFENCE.)

BEEN AND KOOMEN VARIATION, 87, sharp defence to the QUEEN'S GAMBIT, named after the Amsterdam players J. Been and W. Koomen and sometimes called the Dutch Variation.

BEHAVIOUR. Article 19 of the FIDE rules states that while a game is in progress a player is forbidden to refer to written or printed material, to discuss the game with or take advice from a third party, to analyse on another board, or to distract his opponent. The arbiter has authority to decide what constitutes distraction, and in the event of misbehaviour of any kind may impose a penalty reaching as far as loss of the game.

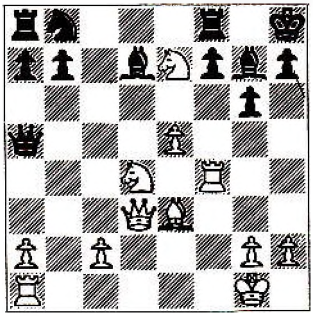
BELAVENETS, SERGEY VSEVOLODOVICH (1910–41), Soviet master, champion of Moscow in 1932, 1937, and 1938, RSFSR (Russian Federation) champion in 1934, winner of the third prize in the USSR Championship, 1939. He died in the siege of Leningrad. In *Shakhmaty v SSSR* and *64* Belavenets published endgame analyses and many other articles; they have been catalogued by his daughter Ludmilla (1940–), a Moscow player.

BELGRADE GAMBIT, 464, in the SCOTCH FOUR KNIGHTS GAME, played by the Yugoslav master Nikola Karaklajić (1926–) in 1945 and probably introduced by him.

BELYAVSKY, ALEXANDER HENRIKHOVICH (1953–), Soviet player, International Grandmaster (1975). He won the World Junior Championship in 1973 and at his second attempt in the USSR Championship, Leningrad 1974, he came first (+7=6−2) equal with TAL and they shared the title. After a four-year period of adjustment during which his play was uneven Belyavsky achieved consistently good tournament results: Kiev 1978, first (+9=4−2) two points clear of the field; Bucharest 1980, first (+10=5) three points ahead of his nearest rival; Baku 1980, second (+7=8) half a point below KASPAROV; Tashkent 1980, first (+7=9−1); Baden-bei-Wien 1980, first (+7=7−1) equal with SPASSKY; USSR Championship 1980–1, first (+6=9−2) equal with PSAKHIS; Tilburg 1981, category 15, first (+5=5−1) ahead of TIMMAN and Kasparov; Sarajevo 1982, first (+10=5). After taking second place (+7=3−3) in the interzonal tournament Moscow 1982 Belyavsky became a CANDIDATE. He lost the quarter-final match to Kasparov.

Belyavsky–Kupreichik Soviet young masters championship 1973 Sicilian Defence, Dragon Variation

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 g6 6 Be2 Bg7 7 f4 0-0 8 0-0 Qb6 9 Be3 Qxb2 (Black takes the POISONED PAWN.) 10 Qd3 Qb4 11 e5 dxe5 12 fxe5 Ng4 13 Bxg4 Bxg4 14 Rf4 Bd7 15 Nd5 Qa5 16 Nxe7+ Kh8



17 c6 Qd8 18 Raf1 Qxc7 19 Rxf7 Rxf7 20 Rxf7 Qc8 21 Nf5 gxf5 22 Bd4 Qxe6 23 Rf8+ Qg8 24 Rxg8+ Kxg8 25 Qg3 Kf7 26 Qxg7+ Black resigns.

BENEDICT, CLARE (1871–1961), American chess patron who sponsored a tournament for teams of four from West European countries. These team events, named after her, took place in 1953, annually from 1955 to 1974, 1977, and 1979; most have been held in Switzerland where she lived during the latter part of her life. In 1954 she sponsored an individual tournament at Zurich, won by L. SCHMID ahead of EUWE and ten other competitors. She was the granddaughter of Fenimore Cooper, and a writer herself.

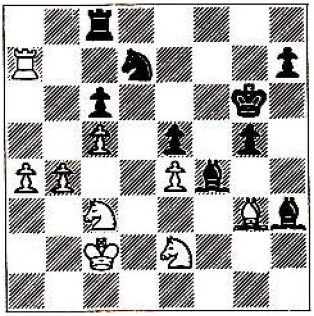
BENELUX VARIATION, 419, in the SPANISH OPENING, analysed by O'KELLY of Belgium, Tjeerd Daniel van Scheltinga (1914–) of the Netherlands, and the Austrian Haberditz. This line usually arises by transposition from the BEVERWIJK VARIATION, 436.

BENIMA DEFENCE, 515 in the SCOTCH GAMBIT, line having an affinity with the HUNGARIAN DEFENCE, 495. Played by LÖWENTHAL in 1856, this variation was later named after Levi Benima (1837–1922), Dutch champion in 1881.

BENKO, PAL CHARLES (1928–), International Grandmaster (1958). A French-born Hungarian player and composer, he won the Hungarian championship at the age of twenty (1948) and played for his country in the Moscow Olympiad, 1956. Shortly afterwards he left Hungary and settled in the USA where he became naturalized. He became a CANDIDATE for the first time after sharing third place in the Portorož interzonal, 1958, and for the second time after scoring +8=11−3 to share sixth place in the Stockholm interzonal, 1962, but he made only moderate scores in the Candidates tournaments of 1959 and 1962. Again a Candidate in 1970, he ceded his place to FISCHER who then proceeded on his path to the World Championship. Benko took second place (+7=8) after LEIN at Novi Sad 1972, and achieved his best all-play-all tournament victory at Torremolinos 1973, sharing the prize with QUINTEROS. In the USA he won or shared first place in eight Swiss system Open Championships from 1961 to 1975, and from 1962 to 1972 he played for his adoped country in six Olympiads.

Benko–Panno Los Angeles 1963 King's Indian Defence, Four Pawns Attack

1 d4 Nf6 2 c4 g6 3 Nc3 Bg7 4 e4 d6 5 Be2 0-0 6 f4 c6 7 Nf3 Nfd7 8 Be3 e5 9 fxe5 dxc5 10 d5 f5 11 Qb3 Na6 12 0-0-0 f4 13 dxc6 bxc6 14 Bf2 Rb8 15 Qa3 Qc7 16 Rd2 Nf6 17 h3 Ne8 18 Rhd1 Bf6 19 e5 Qb7 20 Bc4+ Kg7 21 Bxa6 Qxa6 22 Rd7+ Rf7 23 Rxf7+ Kxf7 24 Rd7+ Kg8 25 Qxa6 Bxa6 26 Rxa7 Bf1 27 Ne1 f3 28 Nxf3 Bxg2 29 Ng1 Bg5+ 30 Kb1 Nf6 31 Ra4 Bd2 32 Nge2 Bxh3 33 Bg3 Nd7 34 Ra6 Rc8 35 b4 g5 36 Kc2 Bf4 37 a4 Kf7 38 Ra7 Kg6



39 a5 h5 40 a6 h4 41 Bf2 Be6 42 Rb7 h3 43 Bg1 g4 44 a7 g3 45 Nxg3 Bxg3 46 b5 cxb5 47 c6 Bf2 48 cxd7 Bxd7 49 Bxf2 h2 50 Rb8 Rxc3+ 51 Kxc3 h1=Q 52 a8=Q Qc1+ 53 Kb4 Qc4+ 54 Ka5 Qa2+ 55 Kb6 Qxf2+ 56 Kc7 Qf7 57 Rf8 Qe6 58 Rd8 Black resigns.

BENKO GAMBIT, 132. Played by OPOČENSKY before the Second World War and sometimes named after him, analysed in the USSR in 1946 where it is called the Volga Gambit, this enterprising variation of the HROMÁDKA DEFENCE was used occasionally by BRONSTEIN, KERES, and other players from 1947. Pal BENKO published analysis in the 1960s and wrote a book *The Benko Gambit* (1973); his advocacy led to the gambit's wide popularity in the 1970s.

BENKO OPENING, 696, the KING'S FIANCHETTO OPENING, played successfully by BENKO against FISCHER and TAL in the Curaçao Candidates tournament 1962.

BENONI DEFENCE, 20, sometimes miscalled the Staunton Defence, one of a group of Queen's Pawn openings (20–22, 131–8, 169–70) in which Black plays a pawn to c5 inviting White to reply Pd4–d5. When White makes this advance he gains space in the centre after which Black usually seeks compensating pressure on the queen's side, often fianchettoing his dark bishop to this end. In 1617 CARRERA noted that (1 d4 c5) 2 d5 confined the adversary's game and as late as 1939 FINE wrote that defences of the Benoni type left Black with a 'hopelessly cramped game'; but since the 1950s such defences have been widely accepted. The most popular of these lines is the MODERN BENONI (135).

The name comes from *Ben-Oni oder die Vertheidigungen gegen die Gambitzüge im Schach* by A. Reinganum, published in 1825. Ben-Oni is Hebrew for 'child of my sorrow'. When he was depressed Reinganum turned to his chess-board, and the book was the result of his analysis. He looked at defences against gambits, mainly the KING'S GAMBIT, in some cases as far as move 29. He was the first to examine 1 d4 c5, and gave the following lines, none of which he called Ben-Oni: 2 c4 cxd4 3 Qxd4 Nc6 4 Qd1 f5; 2 dxc5 e5 3 b4 d5 4 Bb2 f6; and 2 d5 f5. (See PANOV; SHORT GAME.)

BERGER, JOHANN NEPOMUK (1845–1933), accomplished all-rounder. In 1870 he won the first tournament (other than club events) in the Austro-Hungarian Empire; this was held at Graz, his home town, during a congress to form an Austrian chess federation. From 1883 to 1908 he entered international tournaments intermittently, swearing after each one that he would not enter another. His best achievement was at Frankfurt 1887, a fifth place shared with TARRASCH, three points behind the winner G. H. MACKENZIE. A keen correspondence player, Berger won the *Monde Illustré* tournament, 1889–92, with a remarkable score, +45=3. From his youth, when he submitted two problems for the London 1862 composing tourney, he maintained a lifelong interest in the problem art. A leading composer of the Old German school, he disliked KOHTZ and KOCKELKORN's proposed changes. (See PROBLEM HISTORY.) These he opposed in the pages of the *Deutsche Schachzeitung* of which he was co-editor from 1898 to 1907 (with LIPKE in 1898 and then with SCHLECHTER) and sole editor from 1908 to 1911. Berger proposed an AUXILIARY SCORING METHOD almost identical to that mooted by Sonneborn, apparently unaware of the precedent.

Besides all these activities Berger was a keen student of the endgame, and it was in this department of the game that he made his most important contribution. For many years his *Theorie und Praxis der Endspiele* (1890), revised in 1922, was the best textbook on this subject. He lived all his life in Graz where he was director of the commercial school. Shortly before his death he was made a Privy Councillor.

BERGER VARIATION, one of two unrelated variations in the SPANISH OPENING: 373, analysed by BERGER in the *Deutsche Schachzeitung*, 1910, and introduced to master play in the game Leonhardt–Kohnlein, Hamburg 1910: 429, a move that has little independent value because White would usually continue 6 d4 transposing to known lines of the STEINITZ DEFENCE, 422.

BERG VARIATION, 219, in the QUEEN'S INDIAN DEFENCE. The Latvian player Theodor Berg (1902–66) played it against ALEKHINE in the Kemeri tournament 1937.

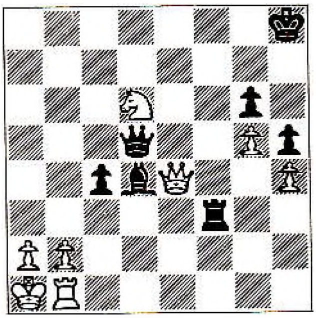
BERLIN DEFENCE, 338 in the BISHOP'S OPENING (Ruy LÓPEZ), 613 in the KING'S GAMBIT (PHILIDOR), and 430 in the SPANISH OPENING (JAENISCH and LASA). All have in common the move . . . Ng8–f6 whereby Black attacks the white e-pawn; this sound stratagem was recommended around 1840 by Lasa and other German players.

In the 19th century 430 became one of the principal defences to the Spanish Opening. After 4 0-0 Black plays 4 . . . Nxe4, the main line of the Berlin Defence; his king's knight is likely to become awkwardly placed at b7, but he gains compensation: White cannot set up a classical centre, for his king's pawn has been captured. This variation, practised by LASKER, went out of fashion around 1914, probably because Black gets few opportunities for counter-play. (See SHOWALTER.)

BERLINER, HANS JACK (1929–), International Correspondence Chess Grandmaster (1968), research scientist. Born in Berlin, he was taken to the USA at the age of eight and was naturalized in 1943. A competent over-the-board player, he won at various times the championships of Washington, DC, and New York State and played at the Helsinki Olympiad 1952; but he was more successful in postal play, gaining his title by winning the 5th World Correspondence Championship, 1965–8, in which he made an outstanding score (+12=4), three points ahead of his nearest rivals. In 1975 the subject of his PhD thesis was 'Chess as problem solving: the development of a tactics analyzer.'

H. de Carbonnel–Berliner World Correspondence Championships 1965–8 King's Indian Defence, Sämisch Variation

1 d4 Nf6 2 c4 g6 3 Nc3 Bg7 4 e4 d6 5 f3 c6 6 Be3 a6 7 Qd2 b5 8 0-0-0 Qa5 9 Kb1 Nbd7 10 g4 Rb8 11 h4 h5 12 g5 Nh7 13 Rh2 Nhf8 14 Rc1 Nb6 15 cxb5 axb5 16 Nd1 Qa8 17 f4 Nc4 18 Bxc4 bxc4 19 Rf2 c5 20 Nc3 Ne6 21 dxc5 Bb7 22 cxd6 Bxe4+ 23 Ka1 0-0 24 dxe7 Rfc8 25 Qd1 Rxe7 26 Nf3 Rd8 27 Nd2 Nd4 28 Bxd4 Bxd4 29 Ndxe4 Bxf2 30 Qc2 Be3 31 Rf1 Rd3 32 Nf6+ Kg7 33 f5 Rc5 34 fxg6 fxg6 35 Qh2 Qb8 36 Rb1 Rb5 37 Qh1 Bd4 38 Nxb5 Qxb5 39 Qh2 Qb7 40 Ne8+ Kh8 41 Nd6 Qd5 42 Qf4 Rf3 43 Qe4



43 . . . c3 44 Qc8+ Kh7 45 Qc7+ Bg7 46 bxc3 Qxd6 White resigns.

BERLIN VARIATION, 380 in the SPANISH OPENING, analysed and played in the 1950s by the Berliners Heinz Lehmann (1920–) and Rudolf Teschner (1922–).

BERNSTEIN, OSSIP SAMOILOVICH (1882–1962), Ukrainian-born player, International Grandmaster (1950), International Arbiter (1952). He came from a rich family and was able to give much of his time to chess while studying law (he obtained a doctorate at Heidelberg in 1906) and while establishing a practice in Moscow. In 1903 he came second after CHIGORIN, whom he beat, in the All-Russia championship at Kiev. From 1905 to 1914, his best years, Bernstein entered nine international tournaments, six of them major events, notably sharing first prize with RUBINSTEIN at Ostend 1907 and taking second prize after Rubinstein at Vilnius 1912; he won the Moscow Championship in 1911. After losing his fortune in the revolution of 1917 he settled in Paris and became an outstanding financial lawyer, but was again impoverished, this time by the financial crash, 1929–30. In 1932 he re-entered the lists after an 18-year absence from international chess, and in 1933 he drew a training match with ALEKHINE (+1=2−1). Re-establishing his practice and his fortune, he lost both when Paris fell in 1940. He fled to Spain, returned to Paris when the Second World War ended, competed in tournaments from time to time, and played first board for the French team in the Amsterdam Olympiad, 1954. There were occasional flashes of his earlier skill, as at Montevideo 1954 when, at the age of 72, he won a brilliancy prize for his game against NAJDORF. In 1956 he played in a small tournament at Ostend, 50 years after he had first played there. There is an anecdote that at the Zurich tournament, 1934, he missed a winning line against the Swiss player Fritz Gygli (1896–1980), exclaiming 'Am I not a chess idiot?' Emanuel LASKER, hearing this, agreed, and Bernstein drew up a quasi-legal document to that effect, which Lasker signed.

BEROLINA PAWN, an unorthodox kind of pawn: it is moved forward diagonally one square at a time (or two for its first move), but it captures on or attacks the square directly ahead on the file. This pawn was invented in 1926 by Edmund Nebermann who named it after the city of Berlin where he worked as a radio officer. A tournament in which such pawns were used was held in 1957, and the following game from this event shows the power of connected passed Berolina pawns.

C. F. Snooks–K. M. Oliff

1 c2–e4 f7–d5 2 Nf3 Nc6 3 Nc3 d5–c4 4 Nb5 d7–f5 5 d2–f4 a7–b6 (threatening White's knight) 6 Qxd8+ Kxd8 7 Nbd4 Nxd4 8 Nxd4 f5xf4 9 Bxf4 b7–d5 10 Nf3 e7–c5 11 h2–g3 (White should have played c2–d3, blocking the enemy pawns.) 11 . . . Bf5 12 f2–e3 c5–d4 13 Ng5 Bb4+ 14 Kd1 d4–c3 15 e3–d4 (after 15 Nf7+ Kc7 16 Nxh8 c3–d2+ and Black will promote a pawn) 15 . . . d5xd4 16 e2–g4 c4–d3 17 Ke1 c3–d2 18 Rc1 d3–c2, and White resigns; if 19 Rxc2 d2–c1=Q+ or if 19 Bd3 d4xd3.

BERTIN, JOSEPH, author of the first worthwhile textbook in the English language. A Huguenot born at Castelmoron-sur-Lôt in the 1690s, he came to England as a youth, became naturalized in 1713, and married about 1719. In 1726 he joined a line regiment (38th Foot) then serving in the West Indies, was promoted to the rank of Captain, and subsequently invalided out of the army. Then he wrote *The Noble Game of Chess* (1735). In the same year and through the influence of Lord Harrington (later STAMMA's patron) he was re-commissioned in a Regiment of Invalids. In all probability he died soon afterwards.

His book, now rare, was sold only at Slaughter's coffee house. (Most of the contents were published by Lange in *Schachzeitung*, 1860.) Besides openings analysis and useful advice about the middle-game Bertin laid down 19 rules:

1. The King's Pawn, the Bishop's Pawn, and the Queen's Pawn must move before the Knights; otherwise if the pawns move last, the game will be much crouded by useless moves.
2. Never play your Queen, till your game is tolerably well opened, that you may not lose any moves; and a game well opened gives a good situation.
3. You must not give useless checks, for the same reason.
4. When you are well posted, either for attack or defence, you must not be tempted to take any of your adversary's men, which may divert you from the main design.
5. Do not Castle, but when very necessary, because the move is often lost by it. [For 'move' read 'initiative'; STEINITZ later emphasized this point.]
6. Never attack, or defend the King, without a sufficient force; and take care of ambushes and traps.
7. Never croud your game by too many men in one place.
8. Consider well before you play, what harm your adversary is able to do to you, that you may oppose his designs.
9. To free your game, take off some of your adversary's men, if possible for nothing; tho' to succeed in your design, you must often give away some of your own, as occasion serves.
10. He that plays first, is understood to have the attack. When your game is well opened you must endeavour to attack in your turn, as soon as you can do it with safety. But the defence, if well played, is still best against the gambets, in which you will exchange all your pieces except the gambet that gives three Pawns, which will be necessary to keep a Rook, to conduct your Pawns to the Queen.
11. A good player ought to foresee the concealed

move, from three to five and seven moves. [The numbers refer to SINGLE-MOVES, the usual way of counting at that time.] The concealed move is a piece that does not play for a long time, but lies snug, in hopes of getting an advantage.

12. At the beginning of a game, you may play any Pawn two moves, without danger.

13. The gambet is, when he that first gives the Pawn of the King's Bishop, in the second move for nothing, the other keeps it, or taking another for it, if he is obliged to lose.

14. The close game is, when he that plays first gives no men, unless to make a good advantage; but in giving a Pawn first he loses his advantage.

15. He that Castles first, the other must advance his three Pawns, on the side of his adversary's King, and back them with some pieces, in order to force him that way, provided his own King, or pieces, are not in danger in other places.

16. When your game is well opened, to gain the attack, you must present your pieces to change; and if your adversary that has the attack, refuses to change, he loses a good situation; and either in exchanging, or retiring, the defence gets the move.

17. For example: In the beginning of a game, to shew the necessity of playing the Pawns before the pieces, if there were but two Pawns on each side of the board, that is to say the Pawns of the Rooks, the first that should play would soon win the game, by taking the other's pieces by check; and that situation may come in less number of pieces.

18. To play well the latter end of a game, you must calculate who has the move, on which the game always depends. [A reference to ZUGZWANG.]

19. To learn well and fast, you must be resolute to guard the gambet Pawn, or any other advantage against the attack; and when you have the least advantage, you must change all, man for man. A draw-game shows both sides played it well to the last move.

Except for 1 and 15, and perhaps the incomprehensible 17, these rules are still sound. The seventh rule envisages the possibility that bunched pieces would be endangered by an advancing phalanx of pawns. After noting that his rules would be of great use Bertin adds 'I wish I could give Rules to avoid over-sights.'

BERTIN GAMBIT, 586. Sometimes called the Three Pawns Gambit (on account of the continuation 5 . . . fxg3 6 0-0 gxh2+), this variation of the KING'S GAMBIT Accepted was originated by the historian Alexander CUNNINGHAM before 1707 and first published by BERTIN in 1735.

BEST GAME PRIZE, a prize for a game that is well played throughout, chosen from the games of a match or tournament. The first such prize was awarded to GUNSBERG for his game against MASON, New York 1889. Since then prizes have also been awarded for the best strategic game, best attack on the king, best recovery, best endgame, and so on. A prize for the best draw is shared between the players. (Compare BRILLIANCY PRIZE.)

BETBEDER VARIATION, 25, 129, the VERESOV VARIATION, favoured by Louis Betbeder (1901–) of France, and played by him at the London Olympiad, 1927.

BEVERWIJK VARIATION, 436, in the SPANISH OPENING, kind of CORDEL DEFENCE Deferred, played by JAENISCH in 1850 and in the game Vlagsma–O'Kelly, Beverwijk 1946. Transposition to the BENELUX VARIATION, 419, commonly occurs.

BIBLIOGRAPHIES. There is no complete bibliography of chess titles and to make one may be impossible. The largest single list was published in 1964 when the Cleveland Public Library reproduced the 12,000 catalogue cards of the J. G. WHITE chess collection in two volumes. A list of items in the Royal Dutch Library chess collection *Bibliotheca van der Linde-Niemeijeriana* appeared in 1955 with 6,493 numbered entries; there is a plan to replace this with a more comprehensive work, the first part of which appeared in 1974 with 1,300 entries on bibliography, history, and chessmen compared to 373 entries listed in 1955. There are specialized bibliographies, the most important being *Chess, an Annotated Bibliography of Works Published in the English Language 1850–1968 (1974)* by D. A. Betts and *Shakhmatnaya literatura SSSR* (1968) by N. I. Sakharov covering the period 1755–1966. The first has 2,568 titles, the second 1,108.

BILEK, ISTVÁN (1932–), Hungarian player, International Grandmaster (1962), three times champion of his country (1963, 1965, 1970), competitor in nine Olympiads from 1958 to 1974. He played in the interzonals of 1962 and 1964 with modest results and in many international tournaments, notably taking third prize (+6=9) at Beverwijk 1966 and sharing first prize with SAVON at Debrecen 1970. He was at one time married to Edith Láng (1938–) who won the Hungarian women's championship in 1958 and 1963 and gained the title of International Woman Master (1965).

BILGUER, PAUL RUDOLF VON, see HANDBUCH.

BIND, a grip, usually held by pawns, from which the opponent cannot easily free himself. (See, for example, the MARÓCZY BIND, a variation of the SICILIAN DEFENCE.)

BIRD, HENRY EDWARD (1830–1908), English player, accountant. He played in 13 strong tournaments, with erratic results; his best achievements were: Vienna 1873, a tie with L. PAULSEN for fifth place; Paris 1878, fourth place shared with MAC-

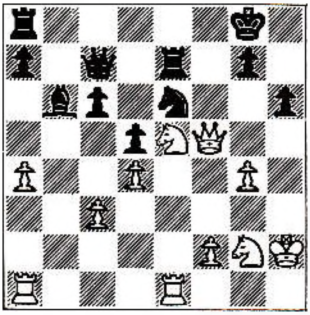
KENZIE; Manchester 1890, third prize shared with Mackenzie after TARRASCH and BLACKBURNE. He also played in numerous minor tournaments, notably tying with GUNSBERG for first prize at London 1889. His most important match was against STEINITZ in 1866 for the first to win eleven games. He was adjudged the loser when he was called to the USA on business, the score standing +5=5−7 in favour of his opponent. This was a creditable result in the circumstances, for he played each game after a day's work. (Steinitz, however, was not so strong a player as he later became.) In 1886 Bird drew a match with BURN (+9−9). One of the most ingenious tacticians of his time, Bird played in the attacking style prevalent in his youth. He usually chose openings that were regarded as bizarre, although many of them, e.g. the Dragon Variation, have since gained acceptance.

Bird was probably the best known and longest serving habitué of the London COFFEE-HOUSE known as Simpson's Divan. 'A rosy-cheeked, blue-eyed, fair-headed boy', he first attended around 1846 and was a constant visitor for more than 50 years, after which he was described as 'majestic in stature, in girth, in the baldness of his great head, less majestic in the litter of tobacco-ash upon his waistcoat . . . with a pleasant smiling countenance'. He suffered from gout which eventually so incapacitated him that he was largely confined to his home for the last years of his life.

Besides writing booklets on railway finance he wrote several books on chess. They are not without interest although the content is sometimes inaccurate and often disorganized. *Bird's Modern Chess and Chess Masterpieces* (1887) contains more than 200 games, about half of them his own. *Chess History and Reminiscences* (1893) contains an account of contemporary players and chess affairs.

Bird–Mason New York 1876 French Defence, Exchange Variation

1 e4 e6 2 d4 d5 3 Nc3 Nf6 4 exd5 exd5 5 Nf3 Bd6 6 Bd3 0-0 7 0-0 h6 8 Re1 Nc6 9 Nb5 Bb4 10 c3 Ba5 11 Na3 Bg4 12 Nc2 Qd7 13 b4 Bb6 14 h3 Bh5 15 Ne3 Rfe8 16 b5 Ne7 17 g4 Bg6 18 Ne5 Qc8 19 a4 c6 20 bxc6 bxc6 21 Ba3 Ne4 22 Qc2 Ng5 23 Bxe7 Rxe7 24 Bxg6 fxg6 25 Qxg6 Nxh3+ 26 Kh2 Nf4 27 Qf5 Ne6 28 Ng2 Qc7



29 a5 Bxa5 30 Rxa5 Rf8 31 Ra6 Rxf5 32 gxf5 Nd8 33 Nf4 Qc8 34 Nfg6 Re8 35 Nxc6 Qc7+ 36 Nce5 Qxc3 37 Re3 Qd2 38 Kg2 Qxd4 39 f6 gxf6 40 Rxf6 Ne6 41 Rg3 Ng5 42 Ng4 Kg7 43 Nf4 Qe4+ 44 Kh2 Nh7 45 Nh5+ Kh8 46 Rxh6 Qe2 47 Nhf6 Re7 48 Kg2 d4 49 Ne5 Qe8 50 Ng6+ Black resigns. For this game Bird was awarded the BRILLIANCY PRIZE.

BIRD ATTACK, 484, variation in the ITALIAN OPENING strongly advocated by STAMMA and no less strongly by BIRD. In May 1843 SAINT-AMANT played it against STAUNTON in their first match and five years later Bird adopted the variation, playing it in many tournaments, notably with fair success at Vienna 1882, London 1883, and Nuremberg 1883.

BIRD DEFENCE, 421, reply to the SPANISH OPENING given in the first edition of Bilguer's HANDBUCH, 1843. Pioneered by BIRD, e.g. against ANDERSSEN in 1854, and used on occasion by grandmasters such as TARRASCH, SPIELMANN, and SPASSKY, this defence has not gained wide acceptance. (See LEGALL'S TRAP.)

BIRD OPENING, 693, sometimes called the Dutch Attack by analogy with the DUTCH DEFENCE. In 1873, after an absence of six years from chess, BIRD played a match with WISKER. 'Having forgotten familiar openings, I commenced adopting KBP for first move, and finding it led to highly interesting games out of the usual groove, I became partial to it.' Bird had also forgotten unfamiliar openings, for 1 f4 (given by LUCENA) had been played by BOURDONNAIS, WILLIAMS, and others of that period. However Bird's consistent adoption of the move led to its becoming a standard opening, although never popular. (See BAUER.)

BISGUIER, ARTHUR BERNARD (1929–), American player, International Grandmaster (1957). Winner of the US Championship in 1954 and of the Swiss system US Open Championships of 1950, 1956, and 1959, he played for his country in five Olympiads from 1952 to 1972. His best tournament achievement was in the US Championship 1962–3, a second place (+6=6−1) after FISCHER, and his best tournament wins were at New York 1955, when he and EVANS came equal first ahead of RESHEVSKY, and at Lone Pine 1973, a Swiss system event.

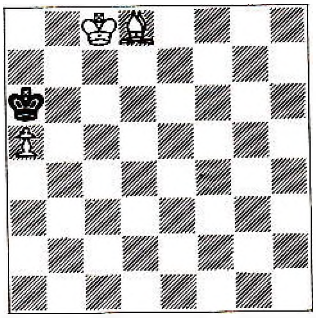
BISHOP, a minor piece represented by the symbol B or the figurine ♗. It is a line-piece that is moved on diagonals of one colour and can neither occupy nor attack the 32 squares of the opposite colour. On an otherwise empty board it controls an odd number of squares in the range 7 to 13 depending on its position. At the beginning of the game White's bishops stand on c1 and f1, Black's on c8 and f8. Those on c1 and f8 are dark bishops (they are moved on dark squares) and the other two are light bishops. In descriptive notation, and generally, the bishops on c1 and c8 are called queen's bishops (symbol: QB) and those on f1 and f8 king's bishops (symbol: KB).

Two bishops, which together can attack squares of either colour, are generally more than double the worth of one. For a comparison of the bishop with the knight see MINOR EXCHANGE.

The origin of the name is obscure, but it has been used in English-speaking countries since the end of the 15th century when this piece took the place of the AUFIN used in the old game. The move of the bishop, so different from that of the aufin, is the same as the move of the COURIER in the game of that name introduced long before modern chess.

BISHOP ENDING, an endgame with kings and bishops or a bishop and one or more pawns.

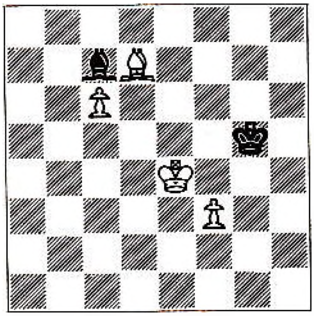
BISHOP OF THE WRONG COLOUR, a bishop that cannot assist the promotion of a rook's pawn because it cannot attack the queening square.



White to play wins: 1 Kb8 Kb5 2 Kb7. Black to play draws because he can move his king to the queening square: 1. . . .Ka7 2 Bb6+ Ka8; he can be stalemated, but his king cannot be driven out to make way for the pawn.

BISHOP'S GAMBIT, or King's Bishop's Gambit, 567, the KING'S GAMBIT Accepted when White's third move is Bf1–c4, first given by Ruy LÓPEZ. Carl JAENISCH was the first to analyse this gambit extensively and he discovered so many complicated possibilities that he was moved to write: 'We even think we do not exaggerate in looking upon the Bishop's Gambit, with certain other chess openings, as an imperishable monument of human wisdom.' Neither then nor since has it been much played. (See IMMORTAL GAME.)

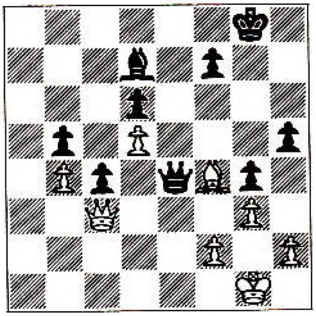
BISHOPS OF OPPOSITE COLOUR, a light bishop opposed by a dark bishop. (It is implied that there are no other bishops on the board.) Each player may suffer a COLOUR WEAKNESS on the squares his bishop cannot attack. Middle-game positions in which such bishops may combine with other pieces favour the attacker, but endgames in which there are no other pieces are frequently drawn.



This position is drawn. Although White has two extra pawns he cannot gain control of the dark squares f4 and c7.

Spassky–Fischer 3rd game World Championship 1972
Modern Benoni

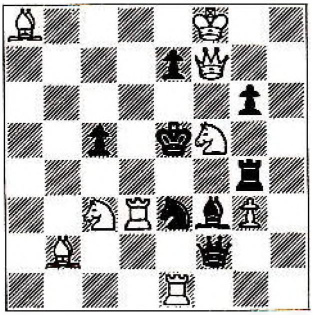
1 d4 Nf6 2 c4 e6 3 Nf3 c5 4 d5 exd5 5 cxd5 d6 6 Nc3 g6 7 Nd2 Nbd7 8 e4 Bg7 9 Be2 0-0 10 0-0 Re8 11 Qc2 Nh5 12 Bxh5 gxh5 13 Nc4 Ne5 14 Ne3 Qh4 15 Bd2 Ng4 16 Nxg4 hxg4 17 Bf4 Qf6 18 g3? Bd7 19 a4 b6 20 Rfe1 a6 21 Re2 b5 22 Rae1 Qg6 23 b3 Re7 24 Qd3 Rb8 25 axb5 axb5 26 b4 c4 27 Qd2 Rbe8 28 Re3 h5 29 R3e2 Kh7 30 Re3 Kg8 31 R3e2 Bxc3 32 Qxc3 Rxe4 33 Rxe4 Rxe4 34 Rxe4 Qxe4



White's colour weakness on the light squares is fatal. Because he is on the defensive he cannot exploit the weakness of Black's dark squares. 35 Bh6 Qg6 36 Bc1 Qb1 37 Kf1 Bf5 38 Ke2 Qe4+ 39 Qe3 Qc2+ 40 Qd2 Qb3 41 Qd4 Bd3+ Black resigns. If 42 Ke3 Qd1 43 Qb2 Qf3+ 44 Kd4 Qe4+ 45 Kc3 Qe1+ 46 Qd2 Qc5 mate.

BISHOP'S OPENING, 330, given by LUCENA. Until the middle of the 19th century most authorities held that after 1 e4 e5 the only good square for White's light bishop was c4; here, on the ITALIAN DIAGONAL, the bishop would be poised for attack, eyeing f7. PHILIDOR preferred to play the bishop to c4 at once (2 Bc4) rather than later (2 Nf3 Nc6 3 Bc4) because he believed that White could then retain more options, including that of advancing the f-pawn; and his influence made the Bishop's Opening popular for a long time. Following improvements for Black in the PHILIDOR VARIATION, 334, (2 . . . Bc5 3 c3) and the introduction of the BERLIN DEFENCE, 338, (2 . . . Nf6) around 1840, the opening fell out of favour. LARSEN played it a few times in the 1960s, usually answering the Berlin Defence by 3 d3, a long-neglected move recommended by Philidor. (See BOURDONNAIS; LEGALL'S MATE; McDONNELL.)

BIVALVE, a problemist's description of a move, made by Black, that opens a line for one black line-piece and closes a line commanded by another black line-piece. The term was coined by A.C. WHITE in 1930.



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A problem by the Soviet composers Yevgeny Ivanovich Umnov (1913–) and LOSHINSKY that won first prize in the *Western Morning News* tourney, Jan.–June 1930. The key is 1 Nh6 (threatening 2 Qxe7 mate) and in the main variations Black pins White's queen:

1 . . . Bd1 2 Rd5

1 . . . Bh1 2 Nxg4

1 . . . Be4 (a bivalve: a file is opened for Black's queen, a rank closed for his rook) 2 Ne2.

1 . . . Be2 (a VALVE: a file is opened and a rank closed for Black's queen) 2 Nc4.

BLACK, the darker coloured pieces (adj.), or their player. (See COLOUR.)

BLACKBURNE, JOSEPH HENRY (1841–1924), for more than 20 years one of the first six players in the world and for even longer the leading English-born player. Draughts was the most popular indoor game in his home town, Manchester; he learned this game as a child and became expert in his youth. He was about 18 when, inspired by MORPHY's exploits, he learned the moves of chess. In July 1861 he lost all five games of a match against the Manchester chess club champion Edward Pindar, but he improved so rapidly that he defeated Pindar three months later (+5=2−1), and in 1862 he became champion of the club ahead of Pindar and HORWITZ. Instructed by Horwitz, Blackburne became one of the leading ENDGAME players of his time; and wishing to emulate the feats of L. PAULSEN, who visited the club in November 1861, he developed exceptional skill at BLINDFOLD CHESS. He spent most of the 1860s developing his chess and toying with various occupations. After winning the British championship, 1868–9, ahead of DE VERE, he became a full-time professional player.

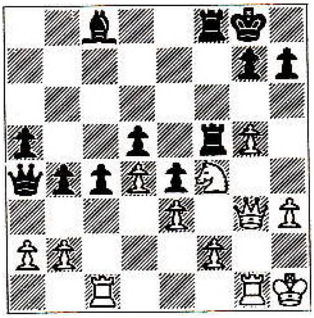
Blackburne achieved excellent results in many tournaments: Baden-Baden 1870, third equal with NEUMANN after ANDERSSEN and STEINITZ; London 1872, second (+5−2) after Steinitz ahead of ZUKERTORT; Vienna 1873, second to Steinitz after a play-off; Paris 1878, third after WINAWER and Zukertort; Wiesbaden 1880, first equal with ENGLISCH and SCHWARZ; Berlin 1881, first (+13=2−1), three points ahead of Zukertort, the second prize winner (Blackburne's greatest achievement); London 1883, third after Zukertort and Steinitz; Hamburg 1885, second equal with Englisch, MASON, TARRASCH, and WEISS half a point after GUNSBERG; Frankfurt 1887, second equal with Weiss after MACKENZIE; Manchester 1890, second after Tarrasch; Belfast 1892, first equal with Mason; London 1892, second (+6−2) after LASKER; London 1893, first (+2=3). He was in the British team in 11 of the Anglo-American cable matches, meeting PILLSBURY on first board six times (+2=3−1), and he continued to play internationally until he was 72, long enough to meet the pioneer of the hypermodern movement NIMZOWITSCH, whom he defeated at St Petersburg 1914.

Blackburne had remarkable combinative powers and is remembered for his swingeing king's side attacks, often well prepared but occasionally consisting of an ingenious SWINDLE that would deceive even the greatest of his contemporaries. The tournament book of Vienna 1873 refers to him as 'der schwarze Tod [Black death] der Schachspieler', a nickname that became popular. His unflappable temperament also earned him the soubriquet 'the man with the iron nerves'. Even so, neither his temperament nor his style was suited to set matches, in which he was rarely successful against world-class players. He had other chess talents: a problem composer, he was also a fast solver, allegedly capable of outpacing the great Sam LOYD. Blackburne earned his livelihood by means of simultaneous displays, for this purpose touring Britain twice-yearly, with a few breaks, for more than 50 years. Before his time such displays were solemn affairs; LÖWENTHAL, who would appear in formal dress and play for several hours in silence, was shocked when Blackburne turned up in ordinary clothes, chatting and making jokes as he played, and refreshing himself with whisky. (Blackburne confessed, however, that when fully absorbed in a game he never noticed whether he was drinking water instead.) Once, walking round the boards, he drained his opponent's glass, saying when rebuked 'He left it *en prise* and I took it *en passant.*' He played his blindfold displays quickly, and with little sign of the stress that besets most blindfold players. Probably the leading blindfold expert of his time, he challenged Zukertort, a close rival in this field, to a match of ten games, played simultaneously, both players blindfold; but Zukertort declined. Many who knew and liked Blackburne subscribed to a fund which sustained him in his last years. (See MYSTERIOUS ROOK MOVE; PURE MATE; STEM GAME.)

P. A. Graham, *Mr Blackburne's Games at Chess* (1899) contains 407 games annotated by Blackburne and 28 three-movers composed by him. A reprint, styled *Blackburne's Chess Games* (1979), has a new introduction and two more games.

Blackburne–Lipschütz New York 1889 Queen's Gambit Declined, Pillsbury Variation

1 d4 d5 2 c4 e6 3 Nc3 Nf6 4 Nf3 b6 5 Bg5 Be7 6 e3 Bb7 7 Rc1 Nbd7 8 cxd5 exd5 9 Bd3 0-0 10 0-0 Ne4 11 Bf4 c5 12 Qc2 f5 13 Rfd1 c4 14 Bxe4 fxe4 15 Ne5 Nf6 16 g4 Qe8 17 Qf1 Bd6 18 h3 Rd8 19 Qg2 b5 20 Ne2 b4 21 Ng3 Nd7 22 Nxd7 Rxd7 23 Ne2 Bxf4 24 Nxf4 Rdf7 25 g5 Rf5 26 Kh1 a5 27 Rg1 Bc8 28 Qg3 Qa4

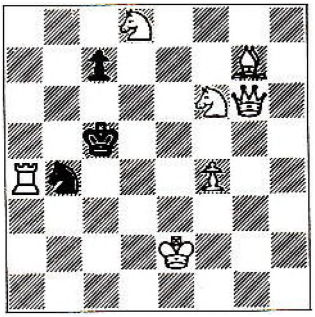


29 b3 cxb3? 30 axb3 Qxb3 31 Rc7 a4 32 g6 h6 33 Rxg7+ Kxg7 34 Nh5+ Rxh5 35 Qc7+ Kf6 36 Qd6+ Black resigns, for White mates in three.

BLACKBURNE ATTACK, 461 in the FOUR KNIGHTS OPENING; 521 in the SCOTCH GAME. The latter was probably L. PAULSEN's invention; he played it, for example, at the Wiesbaden tournament 1880.

BLACKBURNE VARIATION, 128, a sound line in the DUTCH DEFENCE from the game Blackburne–Gelbfuhs, Vienna 1873.

BLACK CORRECTION, a problem term invented by the English composer Brian Harley (1883–1955) in 1935 and defined by him: 'Black (personifying him, as in a game) may find, on considering the alternative moves of one of his pieces, that non-defensive moves will allow a particular mate . . . he sees that a special move (or it may be moves) by this piece will defeat that mate. Thus, he is able to correct the general error of moving the piece at random; the mate which . . . must follow his Correction is different from the [mate] allowed by the general error.'



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A problem by LOYD, *American Chess Journal*, 1877. An AMBUSH exists on White's fourth rank: his rook would guard the squares c4 and d4 if the black knight were moved. Another ambush is created on the b-file after the key 1 Qb1 (threatening 2 Qxb4). Random moves of the black knight (Nc2, Na2, Na6, Nd3) would allow 2 Bf8 mate. In failing to prevent this Black is deemed to have committed an error. He may correct this by playing his knight so that it could be interposed at e7, which, however, permits other mating moves:

1 . . . Nd5 2 Ne4

1 . . . Nc6 2 Nb7.

BLACKMAR–DIEMER GAMBIT, 109, a variation of the BLACKMAR GAMBIT. Ignacy Popiel (1863–1941) noted in *Deutsches Wochenschach*, 1893, that the Blackmar Gambit (1 d4 d5 2 e4 dxe4 3 f3) could be answered effectively by 3 . . . e5; instead of 3 f3 he recommended 3 Nc3, which he called the Polish Gambit in honour of his native land. In 1932 the German player Emil Josef Diemer (1908–), following Popiel's analysis, 3 Nc3 Nf6, advocated the continuation 4 f3. The gambit thus modified (which may occur by transposition when the game begins 1 d4 Nf6) has been played occasionally by grandmasters such as SPASSKY, but its soundness is doubtful.

BLACKMAR GAMBIT, 110 in the QUEEN'S PAWN OPENING, an innovation of doubtful merit. Armand Edward Blackmar (1826–88), an American music publisher (whose company first printed 'The Bonny Blue Flag' and 'Maryland My Maryland'), originated his gambit in 1881. It was analysed in *Brentano's Chess Monthly* for July 1882 and in *Synopsis of Chess Openings, American Supplement,* 1884.

BLEDOW, LUDWIG ERDMAN (1795–1846), German professor of mathematics who was probably the strongest Berlin player around 1840. He was founder of the PLEIADES, and the driving force behind the Berliner Schachgesellschaft, the chess society of which he became president in 1836. At a time when Paris and London were the chess centres of Europe, and when there were no outstanding players in Germany, the Schachgesellschaft set itself the task of raising the standard of chess in Germany and, as a means to this end, of producing a comprehensive textbook and founding a chess magazine, aims which were successfully achieved. While Bilguer was to edit the HANDBUCH, Bledow was to produce the magazine; he lived just long enough to see the first number of the monthly *Schachzeitung*. Bledow played a few matches, notably defeating JAENISCH in 1842. His large collection of chess books became part of the Royal Library in Berlin. (See PERIODICALS.)

BLEDOW VARIATION, 568, sometimes called counter-gambit, a standard defence to the BISHOP'S GAMBIT, known from a game Bilguer–Bledow, Berlin, 1840. The variation is sometimes named after MORPHY, who probably gleaned his information from the first edition of Bilguer's HANDBUCH, 1843.

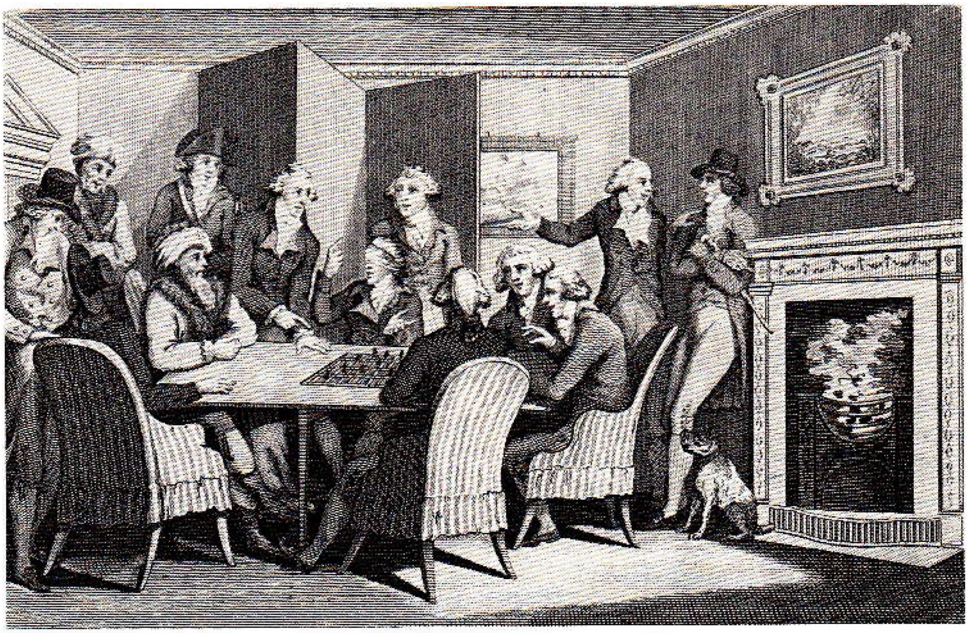
BLIND, CHESS FOR THE, is played with special equipment. In the *British Chess Magazine*, 1889, a correspondent suggested that boards and chessmen should be made specially for the blind. A reply from William Wood stated that he had made such apparatus since 1848; his design, slightly modified, has since become better known. Each blind player has his own board, the black squares raised, and with a hole in the centre of every square. The men have pegs on the underside which plug into the holes. The white men have pointed tops, the black men rounded tops. Players call out their moves and record them in braille or on a sound recorder. For play between blind and sighted players there is a FIDE supplement to the laws of chess, with especial reference to the TOUCH AND MOVE LAW. A blind player constantly fingers the chessmen on his board, and is deemed to have touched a man only when he has removed it from its socket. His move is completed when the man is secured in its 'new' socket and his move has been called out; only then is the opponent's clock started. Exceptionally, some blind players play 'blindfold', neither using special equipment nor touching the normal board or men.

There have been many strong blind players and one of them, Reginald Walter Bonham (1906–84), four times a British Championship contender, formed the International Braille Chess Association in 1951. Affiliated to FIDE in 1964, the IBCA has since organized world championships, world correspondence championships, and Olympiads for blind players. The most famous blind problemist was A. F. MACKENZIE. In 1902 he said: 'I have lately come to think that problem composition is peculiarly a mental work, and that employment of board and men is in many ways a nuisance. It cramps the imaginative faculties. Certainly the three-movers I have composed since I lost my sight are infinitely superior, as a whole, to those composed before.'

BLINDFOLD CHESS, chess played without sight of the board. This is not difficult for a strong player but others find it astonishing, perhaps uncanny. Some masters have specialized in playing many such games simultaneously. When asked to explain how this is done they have given varied and conflicting answers. Few claimed to see the board as a kind of photograph in the mind, but no doubt all possessed good powers of visualization. 'The service of chess does not profit by it. He who plays well without seeing the board will play even better if he does look at it. Therefore these displays are merely shows to dazzle the public'—PETROFF. They were also a source of income to needy professionals, especially in the period 1860–1940. Blindfold play is stressful and some exponents find that imagery of board and men persists in their minds after a display. The Soviet authorities, not alone in believing that mental health could be endangered by blindfold displays, banned them from 1930.

Nearly as old as the game itself, blindfold play was originally as the name implies: a player's eyes were covered and he felt the chessmen. The great Negro player JUBAIR was one of the first to turn his back on the board, now the usual practice. All the great masters of SHATRANJ were able to play at least one game blindfold. The earliest known display in Europe was by a Saracen named Buzecca (sometimes Buchecha or Borzaga) who visited Florence in 1266 and played three games simultaneously, one over-the-board and two unseen. The last accounts of the old game played this way are given by Sukaikir in the middle of the 16th century. He saw a Greek professional Yusuf Chelebi who had toured India and the Near East playing blindfold by touch, and he had heard of a player who could manage ten boards, winning all of them and correcting his adversaries' false moves. The famous 16th-century players of modern chess such as LÓPEZ, BOI, CERON, and SALVIO were skilled in this form of chess. An Italian priest Giovanni Girolamo Saccheri (1667–1733) was well known for his skill at playing three games without sight of the board and calling back all the moves afterwards.

In spite of this continuous record of blindfold play PHILIDOR's display against two opponents at Paris in 1744 was thought to be an unprecedented achievement. At Berlin in 1750 he played three games at once and later in his life gave many three game exhibitions in London. These made such an impression that he was thought to be the creator of this kind of play. Lambe's *History of Chess* (1764) should have dispelled that illusion. Since then many masters have been willing to play blindfold,



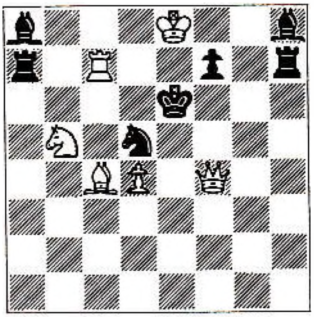
Philidor playing blindfold at Parsloe's in 1794

notably L. PAULSEN, BLACKBURNE, ZUKERTORT, PILLSBURY, BREYER, RÉTI, ALEKHINE, and KOLTANOWSKI. One of the most astonishing performances was by Pillsbury on a free day during the Hanover tournament, 1902. He played simultaneously 21 opponents, all of whom were competing in the HAUPTTURNIER, and allowed them to consult one another and to try out moves at the board. His score after twelve hours, +3=11−7, was a good result in view of the opposition's strength. Curiously he achieved better results in the master tournament after the display (+6=2) than before (+2=1−2). In 1937 Koltanowski played 34 opponents at Edinburgh, scoring +24=10 in 13½ hours. Subsequent claims to records are based on performances lacking in the kind of controls expected in such events, and the whole idea of attaching merit to mere numbers is out of favour.

BLITZ. This German word for lightning is used to describe lightning chess or, on occasion, a fast-played friendly game.

BLITZKRIEG, see PROGRESSIVE CHESS.

BLOCK, a problem position in which Black is under no threat, yet any move he could make, were it his turn to play, would open up a threat for White (the word threat is here used in its problem sense); this is the problemist's equivalent of the player's ZUGZWANG or SQUEEZE, but the terms are not interchangeable. Block problems may baffle the solver: he sees a solution if it were Black's turn to play but his difficulty is that White must move first. Four well-known kinds are the waiter, the mutate, the block-threat, and the incomplete block problem; examples follow in that order.



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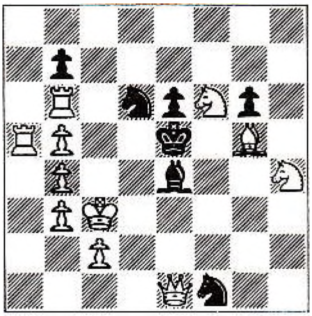
A problem by LOSHINSKY, *Tidschrift v. d. NSB*, 1930. The position is a block. Were Black to move first (the SET PLAY) he would have a choice of 23 moves and to each of these White could reply by giving checkmate. There are six main lines: 1 . . . Rb7 2 Rc6, or 1 . . . Bb7 2 Re7 (GRIMSHAW INTERFERENCE); 1 . . . Rg7 2 Qe5, or 1 . . . Bg7 2 Qxf7 (Grimshaw interference); 1 . . . Bf6 2 Qg4, or 1 . . . f6 2 Qe4 (a pawn Grimshaw). The key, 1 Bb3, maintains the block, and the same mates follow. This kind of problem is called a waiter because the key is a waiting move that threatens nothing and alters none of the set play mates. Sometimes, however, the key adds new mates, as in the problem by KLETT under FOCAL PLAY.



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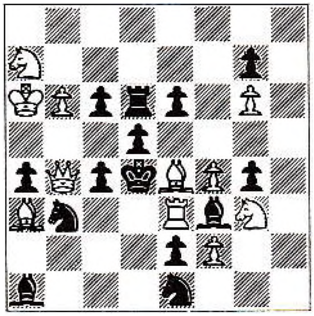
A problem by VUKCEVICH that won first prize in the Feenstra-Kuiper Memorial tourney 1971. The position is a block with three set play mates: 1 . . . Nf~ 2 Qg3, 1 . . . Nxb5+ 2 Raxb5, and 1 . . . Nd~ 2 Qxe4. There is a DUAL after 1 . . . Nf5 (2 Qxe4, 2 Nxg6). Having the move, White cannot maintain this block, for he has no waiting move. The key, 1 Qa1, threatens nothing, but sets up a new block:

1 . . . Nf5 2 Nxg6 (the dual vanishes)

1 . . . Nd~ 2 Kc4, or 1 . . . Nf~ 2 Kd2 (changed mates)

1 . . . Bf5 2 Nf3, or 1 . . . B~ 2 Kd3 or KxB (added mates).

The key changes one block for another, and this kind of problem is called a mutate. The idea was invented by SHINKMAN in 1877 and named by the English composer Brian Harley (1883–1955) in 1919. (For another example see CHANGED MATE.)



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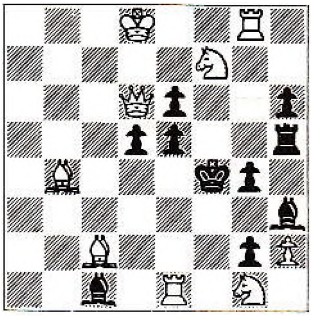
A problem by STOCCHI that won second prize in the *Probleemblad* tourney 1953. The position is a block with set play for every black move, e.g. 1 . . . e5 2 Nf5, 1 . . . c5 2 Nb5, 1 . . . Rd7 2 Nxc6, 1 . . . Bg2(h1) 2 Nxe2. The key is 1 Bxd5 (threatening 2 Qxc4) and four variations show MATE TRANSFERENCE:

1 . . . exd5 2 Nf5
1 . . . cxd5 2 Nb5
1 . . . Rxd5 2 Nxc6
1 . . . Bxd5 2 Nxe2.

This kind of problem is called a block-threat. The position is a block, but White can neither maintain this block (as in a waiter) nor set up a new block (as in a mutate), and the key makes a threat. For another example see the problem given under RUDENKO.



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A problem by BWEE, *Magyar Sakkélet*, 1973. Although there are some set play mates (e.g. 1 . . . g3 2 hxg3) there are none after 1 . . . Be3, 1 . . . Rf5, 1 . . . Rg5, and 1 . . . d4, and the position is not a block; but the key, 1 Nxe5, sets up a block: 1 . . . Be3 2 Ne2, 1 . . . Rf5 2 Nd3, 1 . . . Rg5 2 Ng6, 1 . . . d4 2 Qxd4, 1 . . . Rh4 2 Qf8. The TRY, 1 Rxe5, is defeated only by 1 . . . Rg5.

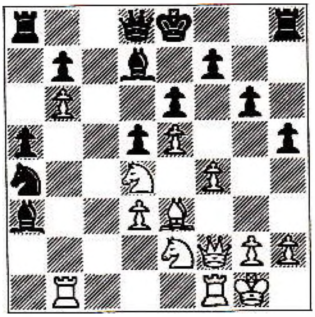
This kind of problem, in which the key completes a partly-built block, is called an incomplete block problem. (For other examples see COMBINED PIECE, DUAL AVOIDANCE, FRINGE VARIATION, ORGAN PIPES, and RUKHLIS THEME.)

BLOCKADE, a pawn formation that cannot, without sacrifice, be assailed by frontal attack; a pawn blocked by a piece, or two or more such pawns; any situation in which a player sets up a defensive position which is hard to break. Generally, blockades concern the central part of the board and many of them take the form of locked PAWN-CHAINS. A player normally attacks the 'base' of the enemy chain, e.g. after 1 e4 e6 2 d4 d5 3 e5 Black plays 3 . . . c5. Sometimes a player tries to prevent an attack on his chain (PROPHYLAXIS); sometimes the chain may be broken by sacrifice, but more often players resort to outflanking manœuvres. These procedures, laid down by PHILIDOR, were brilliantly exemplified by NIMZOWITSCH in his books. For some blockades that are outflanked on the queen's side see BOTVINNIK and ZUKERTORT, for a king's side outflanking see AVERBAKH, R. E. BYRNE, and CHIGORIN. For a blockade maintained by two knights see the game won by PETROSYAN under PAWN FORMATION.

Nimzowitzsch, *Blockade* (1980) is an English translation of a booklet and three articles on the subject.

Pillsbury–Lasker Nuremberg 1896 French Defence, Steinitz Variation

In this BRILLIANCY PRIZE game White breaks through by sacrifice. 1 e4 e6 2 d4 d5 3 Nc3 Nf6 4 e5 Nfd7 5 f4 c5 6 dxc5 Nc6 7 a3 Nxc5 8 b4 Nd7 9 Bd3 a5 10 b5 Ncb8 11 Nf3 Nc5 12 Be3 Nbd7 13 0-0 g6 (prophylaxis, but not preventing the advance of White's f-pawn) 14 Ne2 Be7 15 Qc1 Nb6 16 Nfd4 (blockade by a knight) 16 . . . Bd7 17 Qf2 Nba4 18 Rab1 h5 (prophylaxis) 19 b6 Nxd3 20 cxd3 Bxa3?



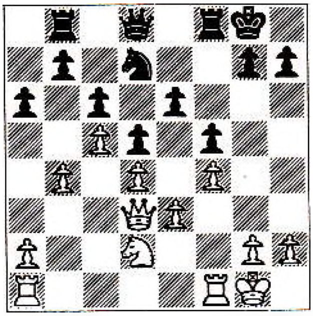
21 f5 gxf5 22 Nf4 h4 23 Ra1 Be7 24 Rxa4 Bxa4 25 Nfxe6 fxe6 26 Nxe6 Bd7 (nothing better) 27 Nxd8 Rxd8 28 Bc5 Rc8 29 Bxe7 Kxe7 30 Qc3 Rc6 31 Qg5+ Kf7 32 Rc1 Rxc1+ 33 Qxc1 Rc8 34 Qe1 h3 35 gxh3 Rg8+ 36 Kf2 a4 37 Qb4 Rg6 38 Kf3 a3 39 Qxa3 Rxb6 40 Qc5 Rc6 41 Qc7 Ke7 42 Kf4 b6 43 h4 Rc6 44 Qb8 Be8 45 Kxf5 Rh6 46 Qc7+ Kf8 47 Qd8 b5 48 e6 Rh7 49 Ke5 b4 50 Qd6+ Black resigns.

BLOCKADE VARIATION, 22 in the BENONI DEFENCE. (See PANOV.)

BLOCKED CENTRE, one in which some of the pawns in the CENTRAL ZONE are blocked so that they have little or no mobility. To break through such a centre may be difficult or impossible, and attacks are likely to be directed towards one or both flanks. See BLOCKADE for one kind of blocked centre; another may arise from a double stonewall formation as in the following game.

Petrov–Grau 8th Olympiad, Buenos Aires 1939
Queen's Gambit Declined

1 d4 d5 2 Nf3 Bf5 3 c4 e6 4 Qb3 Nc6 5 Bd2 Rb8 6 e3 a6 7 Bd3 Bxd3 8 Qxd3 Nb4 9 Bxb4 Bxb4+ 10 Nbd2 Nf6 11 0-0 0-0 12 c5 Bxd2 13 Nxd2 c6 14 f4 Nd7 15 b4 f5?



16 a4 Qc7 17 Rfc1 Ra8 18 b5 Rfb8 19 Nf3 axb5 20 axb5 Qd8 21 b6 Rxa1 22 Rxa1 h6 23 Ra7 Kf7 24 Qe2 g6 25 Nd2 Nf6 26 Nb3 Ke8 27 Na5 Qc8 28 Qa2 Nd7 29 Qf2 Nf6 30 Qh4 Ng8 31 g4 Kf7 32 g5 h5 33 Qf2 Ke8 34 Qa2 Ne7 35 Nxb7 Rxb7 36 Rxb7 Black resigns. If 36 . . . Qxb7 37 Qa7.

BLOCKED PAWN, a pawn that cannot be advanced because it is obstructed by an enemy piece or pawn. NIMZOWITSCH wrote that a blocked pawn has a 'lust to expand'. He observed that a player often advances such a pawn advantageously when the obstructing man is removed; this happens because his opponent, following a natural tendency, has arranged his pieces on the assumption that the pawn is rooted to its post, and they become misplaced when the pawn is moved.

BLOCK-THREAT, see BLOCK.

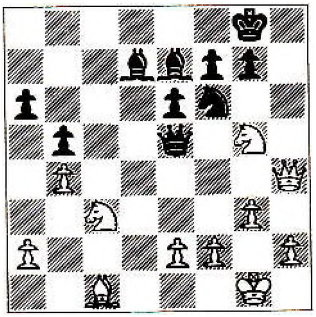
BLUMENFELD COUNTER-GAMBIT, 170, an invention of the Russian master Beniamin Markovich Blumenfeld (1884–1947) that was launched triumphantly in master chess by ALEKHINE against TARRASCH (White) at Piešt'any 1922 and was played a few days later in the game Kostić–Maróczy, Weston-super-Mare 1922.

BLUMENFELD VARIATION, 169, a line that might lead to the MODERN BENONI or the BLUMENFELD COUNTER-GAMBIT; 71, standard play in the MERAN VARIATION from the game Blumenfeld–A. Rabinovich, Moscow championship, 1924–5; 517, a discredited variation in the SCOTCH GAME introduced by Blumenfeld in 1904.

BLUNDER, a bad move, usually a decisive error; but whether a decisive error is called a blunder depends on how difficult it is to detect, and this may depend upon the strength of the players. For example, in the game given under CO-OPERATION White's 20th move, although probably decisive, would hardly be called a blunder, even by experts. In the following game from another World Championship match the players would consider that three consecutive blunders were made, but they might not be so called by lesser players.

Alekhine–Euwe 16th match game, 1937 Catalan Opening

1 d4 Nf6 2 c4 e6 3 g3 d5 4 Bg2 dxc4 5 Qa4+ Nbd7 6 Nc3 c5 7 Nf3 a6 8 0-0 Be7 9 dxc5 Bxc5 10 Qxc4 b5 11 Qh4 Bb7 12 Bg5 0-0 13 Rad1 Qc7 14 Rc1 Qb6? 15 b4 Be7 16 Rfd1 Bc6 17 Be3 Qb7 18 Rxd7 Bxd7 19 Ng5 Qb8 20 Bxa8 Qxa8 21 Nxh7 Rc8 22 Ng5 Rc4 23 Nce4 Rxc1+ 24 Bxc1 Qd5 25 Nc3 Qc5



The blunders now begin. On both his 26th and 27th moves White could have won by Qh8+ followed by a FAMILY CHECK, while Black could have played 26 . . . Bd6 preventing this combination. 26 Bb2? Bc6? 27 a3? Bd6 28 e3 Qf5 29 c4 Qg6 30 f3 Nd7 31 Nh3 f6 32 Nf4 Qf7 33 Qg4 Ne5 34 Qxe6 Nxf3+ 35 Kf2 Qxe6 36 Nxc6 Nd2 37 Nd4 Nxe4+ 38 Nxe4 Bxe4 39 Kc3 Bb7 40 Nf5 Bc7 41 Bd4 Kf7 42 Bc5 Kg6 43 Bd6 Bd8 44 Nd4 Bd5 45 h3 Bb6 46 Bc5 Bc7 47 Ne2 Bc4 48 Nf4+ Kf7 49 h4 g5 50 hxg5 fxg5 51 Nh3 Kf6 52 Nf2 Kf5 53 g4+ Ke6 54 Nh3 Kf6 55 Bd4+ Kg6 56 Ke4 Bf1 57 Nf2 Bg2+ 58 Kd3 Bd5 59 Nd1 Bf3 60 Nf2 Bf4 61 Be3 Bg3 62 Kd4 Bb8 63 Kd3 Be5 64 Bd4 Bf4 65 Bc3 Drawn.

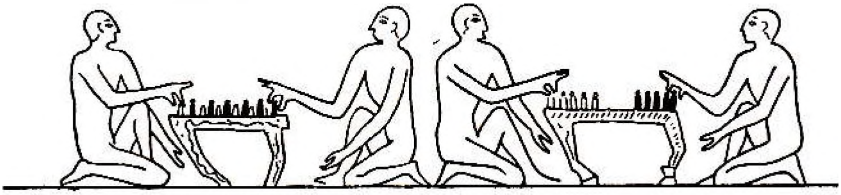
BOARD or chess-board, a square board of 64 alternately coloured smaller squares in eight rows of eight. At the beginning of a game the men are arranged on the squares of the board in the manner shown under ARRAY. The two players sit on opposite sides of the board. This is set so that each has a light-coloured corner square on the right hand side, a convention dating from medieval times and endorsed by DAMIANO. White's queen stands on a light square, Black's on a dark square, the 'queen on her colour' as beginners are told. If the board is placed otherwise and this is discovered during a game then the position reached must be reset on a correctly placed board and the game continued.

The board used in ASHTĀPADA, 8 × 8 squares, was used in the earliest forms of chess. The Chinese and Koreans place their pieces on intersections, in effect a 10 × 9 board, and the Japanese play on a 9 × 9 board; but in almost every other country the 8 × 8 board remained standard throughout the centuries. For a long time the squares were not differentiated by colour. The chequered board with its distinctive light and dark squares was a European innovation dating from at least the 11th century. Chequering may have been useful for the counting-boards of the Norman exchequers, and is certainly helpful to players of the modern game in which line-pieces (Q, B) are moved diagonally.

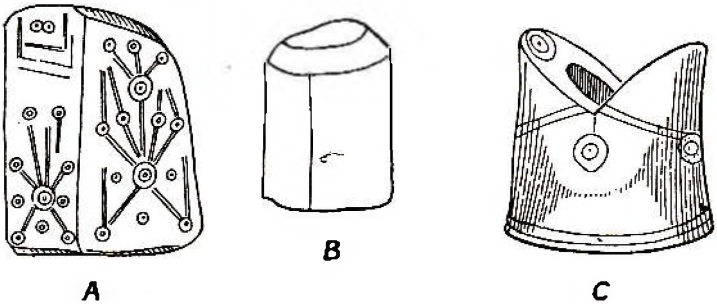
BOARD GAMES, the general group to which chess belongs. Such games have been played for at least 4,000 years but it is impossible to guess from illustrations and literary references how the earlier games were played. In *A History of Board-games other than Chess* (1952) H. J. R. MURRAY identified five categories: alignment and configuration (e.g. merels), hunt (e.g. fox and geese), race (e.g. backgammon), mancala, and war games. He subdivided this last category: battle games (e.g. chess), territory games (e.g. go), clearance games (e.g. solitaire), and blockade games. The study of chess and other early games is hampered by the tendency of uninformed observers to describe as 'chess' any board game that looks difficult.

R. C. Bell, *Board and Table Games* (two vols., 1960–9); *Old Board Games* (1973).

BOBOTSOV, MILKO GEORGIEV (1931–), a university sports lecturer and the first Bulgarian player to become an International Grandmaster, a title he gained in 1961. His best tournament achievements were at Pécs 1964 when he came first (+6=9) equal with GIPSLIS; Beverwijk 1965, a third place (+5=10) after GELLER and PORTISCH; and Moscow 1967, category 13, a second place (+3=14) equal with Gipslis, SMYSLOV, and TAL after STEIN ahead of PETROSYAN and SPASSKY. In 1972, not long after playing in his eighth Olympiad, Bobotsov suffered a stroke, and he subsequently



Wall-painting from an Egyptian tomb, c.2000 BC



Hnefatafl pieces: A, B, jet pieces found at Warrington, Lancashire; C, bone piece from Woodperry, Oxfordshire cut back his chess activities. His wife, *née* Antonia Ivanova (1931–), won the Bulgarian Women's Championship six times.

BODEN, SAMUEL STANDIDGE (1826–82), English player active in the 1850s. In 1851 he wrote *A Popular Introduction to the Study and Practice of Chess*, an excellent guide introducing the Boden–Kieseritzky Gambit which at once became popular. In the same year he won the 'provincial tournament' run concurrently with the London international tournament. At Manchester 1857, a knock-out event, he came second to LÖWENTHAL—he drew one game of the final match and then withdrew. In 1858 Boden defeated OWEN in a match (+7=2−3) and he played many friendly games with MORPHY, who declared him to be the strongest English player; since STAUNTON and BUCKLE had retired this judgement was probably right. Also in 1858 he restarted the chess column in *The Field*, handing over to DE VERE in 1872. The column has continued uninterruptedly ever since. Besides chess and his work as a railway company employee Boden found time to become a competent amateur painter and an art critic.

BODEN–KIESERITZKY GAMBIT, 341, 547, an interesting line first published in BODEN's *Popular Introduction*, 1851. After the usual 4 . . . Nxc3 5 dxc3 f6 White has a lasting but perhaps inadequate attack for his pawn. KIESERITZKY had suggested the gambit in 1848, but the true inventor may have been POLERIO.

BODEN'S MATE, a mate given to a king on the edge of the board by the crossfire of two bishops, sometimes preceded by a queen sacrifice. The name stems from the following friendly game.

Schulder–Boden London, 1853 Philidor Defence

1 e4 e5 2 Nf3 d6 3 c3 f5 4 Bc4 Nf6 5 d4 fxe4 6 dxe5 exf3 7 exf6 Qxf6 8 gxf3 Nc6 9 f4 Bd7 10 Be3 0-0-0 11 Nd2 Re8 12 Qf3 Bf5 13 0-0-0 d5 14 Bxd5 Qxc3+ 15 Bxc3 Ba3 mate.

BODEN VARIATION, 535 in the PHILIDOR DEFENCE, played by BODEN against MORPHY in 1858; 418 in the CORDEL DEFENCE to the SPANISH OPENING, given by Ruy LÓPEZ, played by STANLEY against Rousseau, 4th match game, 1845. Both variations are largely forgotten.

BOEY, JOSEF (1934–), Belgian player, International Master (1973), International Correspondence Chess Grandmaster (1975). Winner or joint winner of the national over-the-board championship several times from 1959, he played in seven Olympiads from 1954 to 1974, on the last three occasions at first board. Boey's achievements in postal play include a second place after ESTRIN in the 7th World Correspondence Championship, 1972–5.

BOGOLJUBOW, EFIM DMITRIYEVICH (1889–1952), International Grandmaster (1951), one of the world's best six players in the 1920s. A Ukrainian, his name uses German spelling: it is pronounced Bogolyubov, and means beloved of God. He studied theology, then agriculture, before finding his true calling as a chess professional. His career began with minor successes at Kiev, near his birthplace, in 1911, and at the Łódź tournament, 1912–13. In two Russian championships contested at St Petersburg in 1911 and 1914 he achieved only modest results, but he earned the Russian Master title by defeating SALWE +5=2−3 at Łódź, 1913.

While he was playing in the Mannheim tournament in 1914, the First World War began and he had the good fortune to be interned; in a pleasant area of the Black Forest he found a permanent home, a wife, and a last resting place. One of the few who substantially improved his playing strength during the war, Bogoljubow won five of the eight tournaments arranged by and for the internees. In 1920 he won a match against NIMZOWITSCH (+3−1) and lost narrowly to RUBINSTEIN (+4=3−5).

Bogoljubow's greatest successes came in the years 1922–8, although his results were erratic; he played in 17 strong tournaments, winning eight first prizes but on five occasions scoring less than fifty per cent. His first important wins were at Piešt'any 1922 (+13=4−1), ahead of ALEKHINE, and at Carlsbad 1923, when he shared the prize with Alekhine (both scored +9=5−3) and MARÓCZY. Still a Soviet citizen, Bogoljubow entered the USSR Championship in 1924 and won by a margin of two and a half points. At Breslau in the following year he won the German Open Championship (+9=1−1) ahead of Rubinstein and Nimzowitsch, and thus became the only player to hold the Soviet and German championships at the same time. He again won the USSR Championship in 1925, and the great Moscow tournament (about category 11) at the end of the year produced his finest achievement: first prize (+13=5−2) ahead of LASKER, CAPABLANCA, and Rubinstein.

His vigorous and ingenious style was in conformity with Soviet ideals, but after winning (+6=2−1) the Berlin tournament of 1926 he failed to return to the USSR and was accounted a traitor. (Twenty-five years after his death he was 'rehabilitated'.) After becoming a German citizen in 1927 he won several strong tournaments: Bad Homburg 1927 (+5=4−1), Berlin Sept. 1928 (+7=3−1), and Bad Kissingen 1928 (+6=4−1) ahead of Capablanca, Rubinstein, and EUWE. These successes encouraged him to challenge Alekhine for the world title (1929), and although in his prime he was outclassed (+5=9−11); his ENDGAME technique was noticeably below world championship standard.

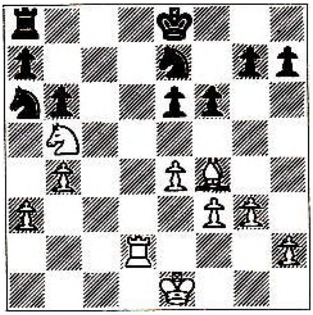
After this defeat Bogoljubow's successes were fewer. He came a poor second (+12=6−8) to Alekhine in the great Bled tournament of 1931, and won the German Championship, then stronger than any other national championship, twice: in 1931 after a play-off and in 1933 (+9=5−1). When he played for Germany in the Prague Olympiad 1931 Bogoljubow's score at first board (+9=7−1) was bettered only by Alekhine (+10=7−1), another 'renegade' who had also been Soviet champion. In 1934 Bogoljubow came fourth (+9=5−1) in the Zurich tournament and lost another title match against Alekhine (+3=15−8); the optimism which had spurred his imagination began to diminish. Subsequently he played in more than 50 tournaments, finishing first in almost half of them. His best wins were at Bad Nauheim 1935 (+4=4−1), Berlin 1935 (shared with RICHTER), Bad Elster 1938, Stuttgart 1939; and at Bad Pyrmont in 1949 he won the German Championship for the fourth and last time.

Euwe, writing in *The Development of Chess Style* (1968), describes Bogoljubow's chess: 'His play was sound and his style primarily positional. In addition he had tactical talent which came into its own especially when the opponent had been outplayed strategically. His weak point lay in his optimism and lack of objectivity.' A popular, jovial figure, who greatly influenced German players, Bogoljubow died in harness. Returning from a simultaneous display he suffered a fatal heart attack.

A. Brinckmann, *Grossmeister Bogoljubow* (1953) contains 64 games; J. Spence, *The Chess Career of Bogoljubow*, 2 vols. (1971–5), contains 100 games in each volume.

Bogoljubow–Alekhine 6th game World Championship match 1929 Nimzo-Indian Defence, Spielmann Variation

1 d4 Nf6 2 c4 e6 3 Nc3 Bb4 4 Qb3 Qe7 5 a3 Bxc3+ 6 Qx3 bc 7 f3 d5 8 cxd5 Nxd5 9 Qc2 Qh4+ 10 g3 Qxd4 11 e4 Ne7 12 Bf4 Bd7 13 Rd1 Qa4 14 Qxc7 Qc6 15 Ne2 Qxc7 16 Bxc7 Na6 17 Bd6 Bb5 18 Nc3 Bxf1 19 Rxf1 Nc6 20 Bf4 Ke7 21 Rf2 Rhd8 22 Rxd8 Kxd8 23 Rd2+ Kc8 24 Nb5 f6 25 b4 Ne7



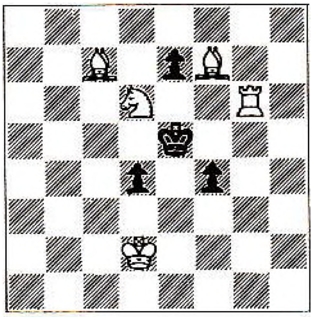
Black is tied up on the queen's side and White foresees that this is where his king will need to be for the endgame. 26 Kd1 Ng6 27 Bc7 e5 28 Kc2 Nf8 29 Bd6 Ne6 30 f4 exf4 31 gxf4 Rc8+ 32 Kb3 Ra8 33 h4 Kf7 34 f5 Nd8 35 Bf4 Ke7 36 Rg2 g6 37 Rc2 gxf5 38 exf5 Nf7 39 Re2+ Kd7 40 Rc6 Rg8 41 Rxf6 Ke7 42 Re6+ Kd7 43 Bd6 Nxd6 44 Rxd6+ Ke8 45 Nxa7 Rg3+ 46 Ka4 Rg7 47 Nc6 Nc7 48 f6 Black resigns.

BOGOLJUBOW DEFENCE, 162. This sound alternative to the QUEEN'S INDIAN DEFENCE is sometimes called the Bogoljubow Indian, although it does not necessarily lead to an 'Indian' game. BOGOLJUBOW played it in his match against RUBINSTEIN, 1920. (See BECKER.)

BOGOLJUBOW VARIATION, 77 in the QUEEN'S GAMBIT Declined, played in the 21st match game Alekhine–Bogoljubow, World Championship 1929; 91, also in the Queen's Gambit, known before BOGOLJUBOW's time; 399 in the SPANISH OPENING, from the game Capablanca–Bogoljubow, London 1922 (but known earlier) and now standard play. (See GULKO; VASYUKOV.) Also 571, the JAENISCH VARIATION, which Bogoljubow believed he had invented.

BOHATIRCHUK, FEDOR PARFENOVICH (1892–), International Master (1954). A native of Kiev, he worked there as a radiologist and became director of a research institute. His chess career began before the First World War when he played in tournaments at Kiev and in the Russian Championship, 1912. From 1923 to 1934 he entered the Soviet Championship six times, tying for first place in 1927 when he and ROMANOVSKY became co-champions. In 1938 he took second place in one of the two qualifying tournaments for the USSR Championship; he entered reluctantly and did not take his place in the finals. His best playing days were over and he wanted to give more time to his profession. When Kiev fell in the Second World War (Sept. 1941) Bohatirchuk willingly joined a German medical research institute which was moved to various cities including Kraków, Berlin, and Potsdam. After further travels he arrived at American-occupied Bayreuth in May 1945 to join his family, making the last part of the journey on foot because the train had been bombed. For a time he lived in Munich, playing in German chess events under the name Bogenko 'to throw Soviet investigators off the scent'; having successfully avoided repatriation he emigrated to Canada in 1949. There he continued his work, became naturalized, and played in a few tournaments including the Olympiad of 1954. In his seventies he took up correspondence chess, and he won the title of International Correspondence Master in 1967.

BOHEMIAN, a style of problem composition. All Bohemian problems have several variations of about equal merit that lead to MODEL MATES, often with pin-model mates and sometimes with ECHOES; but a problem with model mates is not necessarily Bohemian. Composers in this style seek elegance rather than difficulty; White usually has few pieces and they are combined in different ways so that each has plenty of work to do; spectacular play is avoided so that one variation shall not steal the thunder from another; the black king must not be in an obvious MATING NET nor too limited in its choice of moves. These artistic requirements by their nature cannot be defined precisely. This style was fathered by Anton König (1836–1911) in the 1860s although its ancestry may be traced to the work of D'ORVILLE and the English composer John Brown (1827–63). König, who came from Bohemia, was followed by many of his countrymen including Jan Dobruský (1853–1907), Jiří Chocolouš (1856–1930), Josef Pospíšil (1861–1916), Zdeněk Mach (1877–1954), and HAVEL.



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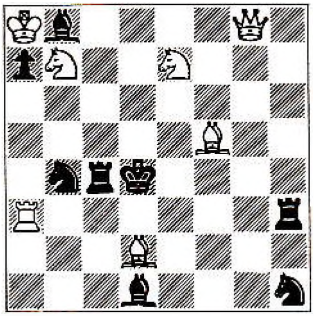
A problem by Dobrusky, *Zlatá Praha*, 1893. After the key, 1 Bc4, two variations show model mates, one a chameleon echo of the other: 1 . . . exd6 2 Rg5+ Kf6 3 Bd8; 1 . . . f3 2 Nf5+ Kxf5 3 Bd3.



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A problem by Havel that won first prize in the *Italia Scacchistica* tourney, 1927. The key is 1 Ra4. There are model mates after 1 . . . Bxa4 2 Qg4+ Kc5 3 Qg7, or 1 . . . Bf3 (or 1 . . . Rh6) 2 Qxc4+ Kxc4 3 Rxb4. In reply to most other black moves White would play 2 Qd5+ Nxd5 3 Nc6, a kind of mate known as a pin-model: although the rook at c4 is on a flight square which is also under attack the mate is regarded as pure; for the rook is necessarily pinned (otherwise Black could play Rc4xNc6). Bohemian composers like to use as few white pawns as possible; Havel often used none.

In the *British Chess Magazine*, 1937, DAWSON published the following position, given in Forsyth notation: 8/3K4/6k1/4R3/3P4/3P4/3P2p1/4R3. White is to mate in three moves, and there are 16 model mates after the key, 1 R5e2. This may be a record, but it is not a Bohemian problem: the mating net is crude, the play dull and repetitive.

BOI, PAOLO (1528–98), Italian player nicknamed 'Il Siracusano' after his birthplace. He travelled abroad for 20 years, defeating Ruy LÓPEZ when in Spain. An accomplished blindfold player, he could handle three games simultaneously, chatting with the bystanders meanwhile. He was a favourite of the Duke of Urbino, and Pope Pius V offered him a priesthood which he declined. He played before Philip II of Spain who gave him a letter of introduction to Don John of Austria. King Sebastian of Portugal also honoured him. The accounts of his life have become tinged with romance, and it is not clear how much is true; whether he was captured by pirates, earned freedom by his chess skill, and died of poison, are matters of speculation. (Much the same was said of his colleague and rival LEONARDO.) 'I knew him in my youth', writes CARRERA, 'when I was at Palermo in the year 1597. His hair was quite white, his form robust, and his mind firm. He dressed very fashionably, like a young man, and was very capricious; nevertheless, he had many excellent qualities, he was extremely chaste and modest—he would never marry . . . he attended mass every day. . . . In stature he was rather tall, well proportioned, handsome, and lively; eloquent in conversation, and gay and affable with everyone.' Carrera, who regarded Boi as the greatest player of his time, ends a long testimonial 'I have thought it proper to give a full account of such a man, that his name may be known to posterity.'

BOLBOCHAN, JULIO (1920–), Argentine player, International Grandmaster (1977), several times national champion. His few appearances in European events brought him little success, but he came first in several South American tournaments, notably Mar del Plata–Buenos Aires 1951 (a tie with ELISKASES), Mar del Plata 1952 (a tie with ROSSETTO ahead of TRIFUNOVIĆ), and Mar del Plata 1956 (a tie with NAJDORF ahead of Eliskases). Bolbochan qualified for an interzonal tournament on three occasions but competed only once, at Stockholm in 1962, when he came thirteenth. He played in seven Olympiads from 1950 to 1970, and when Argentina took the silver medal in 1950 he scored +9=5, the best second-board result.

His brother Jacobo (1906–) played in three Olympiads (1935, 1937, 1939) and became an International Master in 1965.

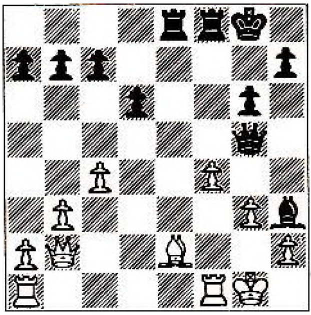
BOLESLAVSKY, ISAAC YEFREMOVICH (1919–77), Soviet player and theorist, International Grandmaster (1950), journalist. He had several excellent tournament results during the 1940s: Moscow 1942, second (+9=4−2) after SMYSLOV; USSR Championship 1945, second (+9=6−2) after BOTVINNIK; USSR Championship 1947, second (+7=12) after KERES; Saltsjöbaden interzonal 1948, about category 14, third (+6=12−1) after BRUNSTEIN and SZABÓ; and USSR Championship 1949, fifth (+6=11−2) equal with FURMAN and KOTOV. Boleslavsky scored +6=12 and shared first place with Bronstein in the category 16 Candidates tournament, 1950, but lost the play-off. Subsequently he scored +8=7−4 to share fourth place in the USSR Championship 1952 and +4=19−5 to share tenth place in the Candidates tournament 1953. From then, writes Kotov, 'an overestimation of technique and a desire to avoid complications . . . led to a considerable drop in the standard of his performances.' Boleslavsky played in one Olympiad (1952) but attended many as a 'back room boy' to provide ideas that would assist the Soviet team. The success of Petrosyan's challenge for the world title in 1963 owed much to Boleslavsky's pre-match training; he was also Petrosyan's second in the world championships of 1966 and 1969.

A simple unpushful man, he was one of the most creative chess thinkers. Like Nimzowitsch, he conceived new strategic ideas, demonstrated their soundness in play, and wrote books and articles about them. In particular his discovery of new resources for Black in the King's Indian Defence made this opening one of the most popular; and the strategy underlying the Boleslavsky Variation of the Sicilian Defence (below) remains of interest, especially in analogous lines of play such as the Pelikán Variation. (See Schools of Chess; Weakness.) In 1957 he published *Izbrannye partii* containing 100 games or parts of games and a modest autobiography of two pages.

Suetin, *Grossmeister Boleslavsky* (1981, text in Russian) contains 140 games and a biography.

Alatortsev–Boleslavsky USSR Championship 1950
King's Indian Defence

1 d4 Nf6 2 c4 d6 3 Nc3 e5 4 e4 exd4 5 Qxd4 Nc6 6 Qd2 g6 7 b3 Bg7 8 Bb2 0-0 9 Bd3 Ng4 10 Nf3 Nge5 11 Be2 Nxf3+ 12 Bxf3 Nd4 13 Bd1 f5 14 exf5 Bxf5 15 Ne2 Nxe2 16 Bxe2 Bxb2 17 Qxb2 Qg5 18 g3 Rae8 19 0-0 Bh3 20 f4



20 . . . Bxf1 21 fxg5 Rxe2 22 Qc3 Bg2 23 Qd3 Bf3 24 Rf1 Rg2+ 25 Kh1 Bc6 26 Rxf8+ Kxf8 27 Qf1+ Rf2+ White resigns.

BOLESLAVSKY VARIATION, 247 in the Sicilian Defence. Black makes a hole at d5 and a backward pawn at d6, but he establishes a wedge in the centre and free play for his pieces; if he is able to move his d-pawn safely from d6 to d5 he will probably obtain an advantage in the centre. Boleslavsky introduced this variation in the 1940s; the idea would have seemed strange to Steinitz, Capablanca, and many masters of the 1930s; but it had been tried by the great theorist L. Paulsen in the 1880s and a similar line had been played by Lasker, always sceptical of dogma, in 1910. The Boleslavsky Variation soon became popular, and masters subsequently revived the Bourdonnais and Pelikán Variations of the Sicilian Defence (242, 256), in both of which Black advances his king's pawn to e5.

Also 191, the Szabó Variation of the Grünfeld Defence.

BONDAREVSKY, IGOR ZAKHAROVICH (1913–79), Soviet player, International Grandmaster (1950), International Arbiter (1954), economist. He competed for the championship of the USSR on eight occasions from 1937 to 1951 and at his third attempt, Moscow 1940, he came first (+10=7−2) equal with Lilienthal and they shared the title. Bondarevsky's best tournament win was at Moscow 1942 (+7=6−1). In 1948 he scored +5=11−3, shared sixth place in the Saltsjöbaden interzonal, and thus became a Candidate. Two years later he withdrew from the Candidates tournament before it began. Losing his zest for over-the-board play he tried his hand at postal chess and gained the title of International Correspondence Chess Grandmaster in 1961. He was Spassky's trainer for many years and his second for the world championship matches of 1966 and 1969. *Combination in the Middle Game* (1967) is an English translation of a book first published by Bondarevsky in 1960, revised 1965.

BONUS SOCIUS, a name often adopted in the Middle Ages by members of a guild or university. The name was also used by the author (perhaps Nicholas de St Nicholai) of a 13th-century manuscript of 119 leaves written in Lombardy. The first 99 leaves contain 194 chess positions or problems, some from Arabic sources (mansūbāt) and some of European origin, and the rest of the work is devoted to backgammon and merels. The text is in Latin. Many copies of the manuscript were made in both Italy and France, one of them owned by Charles d'Orléans who added his own marginal notes. Van der Linde, using a source from which one leaf was missing, published 192 Bonus Socius positions in his *Quellenstudien* (1881).
(See Combined Piece, Conditional Problem, Dual Avoidance, and Medieval Problems.)

BOOK (pron. Bek), EERO EINAR (1910–), International Master (1950), engineer. A leading Finnish player for many years, he won the national championship five times and played for his country in six Olympiads from 1935 to 1960. His results in strong tournaments were moderate, the best, perhaps, his sharing of eleventh place in the category 14 interzonal, Saltsjöbaden 1948.

BOOK, known information about the openings or the endgame derived from published sources. Book draw or book win: an endgame position for which the technique required to bring about a draw or a win respectively is known or presumed to be known to both players. Book player: one who plays 'according to the book', implying a formal and unimaginative style.

BORISENKO, GEORGY KONSTANTINOVICH (1922–), Soviet player, International Correspondence Chess Grandmaster (1965). He played in seven Soviet championships with indifferent success, but fared better when he took to postal chess, and in the 4th World Correspondence Championship, 1962–5, was runner-up to ZAGOROVSKY. On five occasions from 1945 to 1960 Borisenko's wife, *née* Valentina Belova (1920–), won or shared the women's chess championship of the USSR.

BORISENKO VARIATION, 401, as in the game Bronstein–Borisenko USSR Championship, 1958 (see BALASHOV), and 407, a standard continuation, both in the SPANISH OPENING.

BOTVINNIK, MIKHAIL MOISEYEVICH (1911–), International Grandmaster (1950), World Champion 1948–57, 1958–60, and 1961–3, electrical engineer. Born in Leningrad, the younger son of a dental mechanic, Botvinnik learned chess at the age of 12. He describes himself as a round-shouldered, flat-chested, bespectacled boy, a bookworm not fond of sport; but his chess talent developed fast. He achieved several successes in Leningrad, notably first place in a national tournament, 1930 (+6=1−1), probably the best performance by an 18-year-old up to that time, and first place in the USSR Championships of 1931 (+12=3−2) and 1933 (+11=6−2). Also in 1933 he drew a match with FLOHR (+2=8−2). Already he identified his own chess prospects with those of the USSR, and perhaps because he felt this responsibility he failed badly in his first international tournament, Hastings 1934–5 (equal fifth among ten competitors). Nikolai KRYLENKO, who had in vain sent him an encouraging telegram, then organized two international tournaments at Moscow: 1935, when Botvinnik scored +9=8−2 to share first prize with Flohr ahead of Em. LASKER and CAPABLANCA; and 1936, when he took second place (+7=10−1) after Capablanca ahead of Flohr. Then, at Nottingham 1936, he came first (+6=8) equal with Capablanca ahead of EUWE, FINE, RESHEVSKY, ALEKHINE, and Flohr. His achievements in these three major events established his position as a world class player, an aspirant to the champion's title, then held by Euwe.

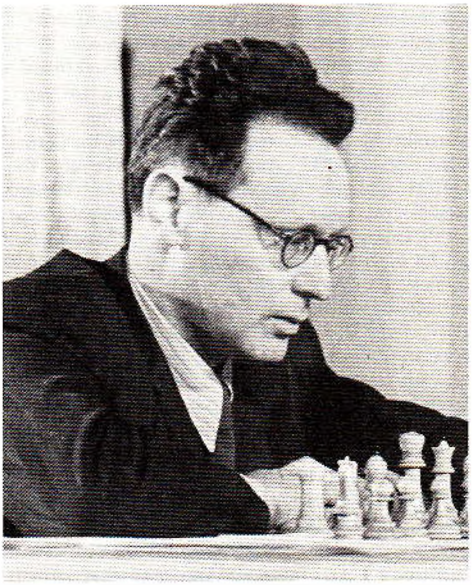
Botvinnik remained an amateur, continuing postgraduate studies in Leningrad, and he had other responsibilities, having married a ballet-dancer; but he systematically pursued his chess ambitions. He devised a training programme of unprecedented thoroughness: practice with strong players (RAGOZIN was his sparring partner for a long time), the study of master games, the publication of analysis to be criticized by others, learning to handle the clock to avoid time-trouble and to concentrate in spite of disturbance (a non-smoker, he practised with heavy smokers), the art of ADJOURNMENT analysis, and regular physical activity to maintain fitness. Noting that most innovations in the opening consisted of a trick or surprise that once played loses its usefulness because it is known, he devised opening systems that could be used repeatedly. Two of them are the Rubinstein Variation of the Nimzo-Indian Defence and the Winawer Variation of the French Defence; the lines he chose often brought about a fixed or blocked centre with promise of a good struggle characterized by flank manœuvring.

In the strongest tournament held up to that time, AVRO 1938, Botvinnik came third (+3=9−2). Immediately afterwards he challenged Alekhine, who had regained the world title. After the official challenge was sent and before the location could be agreed the Second World War began. In his own country Botvinnik had suffered a set-back in 1937 when, playing a match with LEVENFISH, currently the national champion, he could only draw (+5=3−5); he won the championship in 1939 (+8=9) but shared fifth place in 1940, another set-back. Fearing that the Soviet authorities might no longer regard him as their chosen representative, Botvinnik persuaded V. Snegirov, head of the Soviet chess department, to promote a special tournament, a so-called 'absolute championship' of the USSR. It was held at Leningrad and Moscow in 1941 and the competitors were those who took the first six places in the championship tournament of 1940. Botvinnik won handsomely (+9=9−2). 'It is clear', he wrote, 'who should play Alekhine.'

Shortly afterwards the USSR was invaded. Exempted from military service on account of poor eyesight, Botvinnik was permitted to leave Leningrad, and on 17 Aug., two days before the Germans cut the rail link, he and his wife travelled to the Urals. At Perm he obtained a post with the Urals Energy Organization, soon becoming head of the high voltage isolation service. He wrote a book on the absolute championship, with excellent annotations to all the games. It was published in 1947, the English version *Championship Chess* appearing three years later. In Jan. 1943, believing that his chess future, and therefore the future of Soviet chess, was threatened because he could not find enough time for study he wrote to Molotov, the Commissar for Foreign Affairs, and as a consequence his employer was instructed to allow him three days a week for chess study. Next year he was transferred to Moscow. From 1943 to 1947 he won five tournaments: Sverdlovsk 1943 (+7=7) and the USSR Championship 1944 (+11=3−2), both times ahead of SMYSLOV and BOLESLAVSKY; USSR Championship 1945 (+13=4) ahead of

Boleslavsky, BRONSTEIN, and Smyslov; Groningen (Netherlands) 1946 (+13=3−3) ahead of Euwe, Smyslov, NAJDORF, and Boleslavsky; and Moscow 1947 (+8=6−1) ahead of Smyslov and KERES. In 1945 Botvinnik had renewed negotiations with Alekhine, which ended with the latter's death in Mar. 1946, FIDE organizing a match-tournament, The Hague–Moscow 1948, to fill the vacant title of world champion. Botvinnik won decisively (+10=8−2) ahead of Smyslov, Keres, Reshevsky, and Euwe. His seven successive wins in major tournaments from 1941 to 1948 indicate that he was the world's best player in the 1940s, and it was his misfortune that the title of world champion fell to him only towards the end of the decade.

Botvinnik then took a break from chess to gain his doctorate of technical science. In 1951 he drew a match with his first challenger Bronstein (+5=14−5), and in 1954 he drew with Smyslov (+7=10−7), both times retaining the title in accordance with FIDE rules. Meanwhile he came first (+9=9−1) equal with TAIMANOV in the USSR Championship of 1952 and won the play-off (+2=3−1). At Moscow 1956 he came first (+8=6−1) equal with Smyslov: this was Botvinnik's only first place in a major international tournament during his championship years. He lost his title to Smyslov in 1957 and regained it in the return match of 1958 (+7=11−5), lost it to TAL in 1959 and regained it from him in 1960 (+10=6−5). Two years later he was defeated by PETROSYAN. Resentful that FIDE had abolished the privilege of a return match Botvinnik made no attempt to enter the lists again. Before his retirement from competitive chess in 1970 he competed in several tournaments, achieving his best result, +6=9 and a share of first prize, at Wijk aan Zee 1969. Referring to the times when he was champion Botvinnik described himself as first among equals; more precisely, he was one of the best four players.



Botvinnik playing in the World Championship Match, Moscow 1951

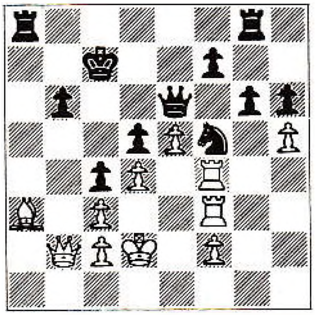
Botvinnik's style was characterized by good JUDGEMENT, thorough adjournment analysis, excellent ENDGAME technique, and, above all, by thorough preparation. Asked in 1947 why he spent so much time studying endgames that rarely occurred, he replied that if he were to be champion he had to be master of every kind of endgame. Apart from the opening systems he used and the variations named after him he made a special study of the GRÜNFELD DEFENCE and the ANTI-MERAN GAMBIT. From the 1960s he spent much of his time devising chess-playing programs for computers and training young players.

He published *Izbrannie Partii 1926–1946* (1949), translated as *One Hundred Selected Games 1926–1946* (1951), and two autobiographical works *Polveka v Shakhmatakh* (1978) and *K Dostizheniyu Tseli* (1978). The last contains no games but in the English translation *Achieving the Aim* (1981) ten have been added. Although Botvinnik discusses more than one aim, and gives details of his career in electrotechnology research, the principal theme of the book is his aim to become world chess champion, which he pursued relentlessly. (See DIVERSIONARY SACRIFICE; POISONED PAWN.)

B. Cafferty, *Botvinnik's Best Games 1947–1970* (1972) contains biography and 111 games; V. D. Baturinsky, *Shakhmatnoye Tvorchestvo Botvinnika* (1965–8) contains 700 annotated games in three volumes.

Smyslov–Botvinnik Leningrad–Moscow 1941 French Defence, Winawer Variation

1 e4 e6 2 d4 d5 3 Nc3 Bb4 4 e5 c5 5 a3 Bxc3+ 6 bxc3 Ne7 7 Nf3 Nbc6 8 Bd3 Qa5 9 Qd2 c4 10 Be2 Qa4 11 h4 Bd7 12 h5 h6 13 Nh4 Nf5 14 Nxf5 exf5 15 Rg1 Ne7 16 g4 fxg4 17 Bxg4 Bxg4 18 Rxg4 Nf5 19 Qe2 Qd7 20 Rf4 Qe6 21 Qf3 g6 22 a4 0-0-0 23 Ba3 b6 24 Kd2 Rhg8 25 Rb1 Kb7 26 a5 Rc8 27 axb6 axb6 28 Qg4 Kc6 29 Rh1 Kd7 30 Rh3 Rce8 31 Rhf3 Kc7 32 Qh3 Rg7 33 Qh1 Ra8 34 Qc1 Rgg8 35 Qb2



35 . . . Ra4 36 Bd6+ Kc6 37 Qb1 Rga8 38 Qh1 Ra1 39 Qh3 Rg1 40 hxg6 R8a1 41 Rc3 Rad1+ 42 Kc2 Nxd4+ White resigns.

BOTVINNIK VARIATION, 81, a QUEEN'S GAMBIT variation played in the game Flohr–Ståhlberg, Zurich 1934, favoured by JUNGE in 1941 and 1942, and subsequently taken up by BOTVINNIK; it became popular after it was played in the game Botvinnik–Denker, radio match USSR v. USA, 1946. Also 153 in the NIMZO-INDIAN DEFENCE, as in the game Bogoljubow–Alekhine, Bled 1931, and 196 in the GRÜNFELD DEFENCE.

BOURDONNAIS, LOUIS CHARLES DE LA (1795–1840), for nearly 20 years the most famous player in the world. Born in Île Bourbon (Réunion), where his grandfather had been Governor, he was sent to the Lycée Henry IV in Paris where, in 1814, he learnt chess. He began to take the game seriously in 1818, playing regularly at the CAFÉ DE LA RÉGENCE and becoming a player of the first rank within two years. Around 1820 DESCHAPELLES took Bourdonnais for a pupil. A visit to Paris by COCHRANE in 1821 was the occasion for a triangular contest, Deschapelles conceding pawn and two moves to Cochrane and Bourdonnais who themselves met on even terms. There were to be seven rounds each of three games, each player contributing one napoleon (a 20 fr. gold piece) to a pool for each round. 'When I saw three napoleons on the chess board', recounts Bourdonnais, 'I went to work in earnest'; he won six of the seven pools scoring +6−1 against Deschapelles and +7−0 against Cochrane. A year or so later Deschapelles retired from chess and Bourdonnais became the undisputed champion of France, then the home of the world's best players.

In the spring of 1825 Bourdonnais made the first of three visits to England. There he played many games against LEWIS, winning the majority, and, conceding odds, defeating all others he met. There too he fell in love with an English girl, Eliza Waller Gordon, whom he married at Shoreditch in July. For a time they lived in a château at St Malo with 'five servants and two carriages'. In the early 1830s, however, Bourdonnais lost his fortune, by neglect or speculation. He was obliged, with increasing insecurity, to try to earn a living at chess. The first serious challenge to his supremacy came from McDONNELL, England's best player, and in 1834 these two met at the Westminster Chess Club.

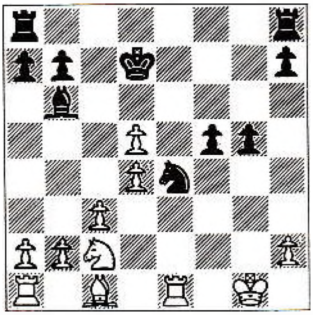
In a struggle extending from June to Oct. six matches were played. Bourdonnais won the first, +16=4−5, lost the second, +4=0−5, won the next three, +6=1−5, +8=7−3, +7=1−4, and was trailing +4−5 in the last match when it was broken off or ended. (This account, totalling +45=13−27, is the most widely accepted version of the match results.) The last match was probably to be decided in favour of the first to win eight games, and some reports suggest that it was unfinished; more plausible, not least on account of the need to settle bets, is the explanation given by Bourdonnais that he conceded his opponent three games start. The games are commonly referred to by their place in the series; for example, the famous fiftieth game was, in fact, the fourth game of the fourth match. Both players knew their openings well. Lewis had trained McDonnell while Bourdonnais had read Lewis's books and written one of his own; yet McDonnell's failure was in fair measure caused by his poor judgement of position in the opening phase. G. WALKER, who was present, describes Bourdonnais as 'the first player, though not perhaps the most modest man; but a jolly fellow [who] talked and laughed a good deal at intervals, when winning, and swore tolerably round oaths . . . when fate ran counter to his schemes'. The oaths may not have affected his opponent (according to Walker neither spoke the other's language) but they might well have been justified by McDonnell's slowness of play. Bourdonnais played fast as was his habit and so that he might have more free time to meet all-comers at half a crown a game, and thus he would play into the early hours in spite of next day's match.

This series of matches was a landmark in the history of the game, the first important chess contest of modern times. The games were recorded and made available in book form to a wide public and analysed by leading masters to an extent not previously known. The result was a process that has continued ever since: the fashioning of opening variations from actual play. In the EVANS GAMBIT Bourdonnais introduced the LASKER DEFENCE (26th game) and the MORPHY ATTACK (84th game); to the McDONNELL DOUBLE GAMBIT he introduced the reply 4 . . . d5, a move that still holds its own; and he made other improvements.

This time was the last Bourdonnais played even. In 1836 he met SZÉN, conceded odds of pawn and two moves and lost more games than he won, but he held his own at odds of pawn and move against SAINT-AMANT and other leading players. In the same year Bourdonnais became editor of the world's first chess magazine *Le Palamède*. In 1838 he became ill, first with a stroke for which he was frequently bled and later with dropsy for which he was tapped every three or four weeks; and when in the following year the Paris Chess Club was disbanded his secretary's salary (1,200 fr.) ceased abruptly. Unable to play regularly on account of his illness he could no longer earn a living and bit by bit he sold his books, his furniture, and even his clothes. An offer of employment at Simpson's Divan brought him to London in Nov. 1840. Watched by large crowds he played in public for two days, conceding pawn and two moves at half a crown a game; then his illness became too severe. Walker, finding Bourdonnais and his wife living in a garret, facing both eviction and starvation, raised a fund, moved them to more comfortable premises, and provided medical aid; but within three weeks Bourdonnais was dead. Belatedly (8 Dec. 1840) the Réunion Island authorities had granted him a pension of 3,000 fr. No money was paid nor was the pension passed to his widow, for whom Walker set out to raise a fund of £200. (She married a cloth merchant, James Budge, in 1842.) Bourdonnais, like his rival McDonnell, was buried at Kensal Green.

McDonnell–Bourdonnais 47th game (first game of the fourth match) 1834 Bishop's Opening, Philidor Variation

1 e4 e5 2 Bc4 Bc5 3 c3 Qe7 4 Nf3 d6 5 0-0 Bb6 6 d4 Nf6 7 Na3 Bg4 8 Nc2 Nbd7 9 Qd3 d5!? 10 exd5 e4 11 Qd2 exf3 12 Re1 Ne4 13 Qf4 f5 14 gxf3 g5 15 Qe3 Ne5 16 Bb5+ c6 17 fxg4 (White should have withdrawn his bishop to e2) 17 . . . Nxg4 18 Qe2 cxb5 19 f3 Ngf6 20 Qxb5+ Qd7 21 Qxd7+ Kxd7 22 fxe4 Nxe4



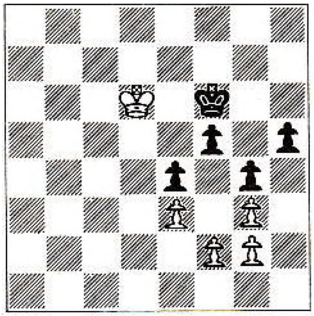
A PAWN RACE begins. 23 c4 Rae8 24 c5 Bd8 25 d6 f4 26 b4 Rhf8 27 Rf1 h5 28 Na3 Bf6 29 Bb2 g4 30 Nc4 f3 31 Ne5+ Bxe5 32 dxe5 h4 33 Rad1 f2+ (Black should have advanced his g-pawn.) 34 Kh1 h3 35 Rd3 Rg8 36 b5 g3 37 hxg3 Rxg3 38 Rd4 Reg8 39 e6+ Kd8 40 R4d1?? (White should have captured the knight.) 40 . . . h2 41 e7+ Kd7 42 c6+ bxc6 43 bxc6+ Kxc6 44 e8=Q+ Rxe8 45 Kxh2 Re6 46 Rc1+ Kb5 47 a4+ Kb4 48 Bc3+ Rxc3 49 Rxc3 Kxc3 50 d7 Rd6 51 Kg2 Rxd7 52 Rc1+ Kd3 53 Kf1 Kc3 White resigns.

BOURDONNAIS VARIATION, 242, a line for Black in the Sicilian Defence that was played three times by BOURDONNAIS in his fourth match against MCDONNELL, 1834, and was later recommended by LOWENTHAL whose name it sometimes bears. (Compare BOLESLAVSKY VARIATION, 247.) Also 662 in the FRENCH DEFENCE, recommended as better than 2 d4 by Bourdonnais in his book (1833) although he later changed his opinion.

BRADFORD ATTACK, 637, a variation of the FRENCH DEFENCE played by BLACKBURNE against Lee at the Bradford tournament 1888. Black usually avoids this attack by playing 6 . . . Nc6 instead of 6 . . . Bxc5.

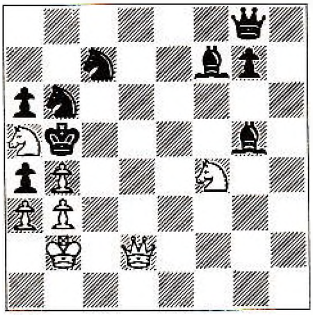
BRADLEY BEACH VARIATION, 12, a line for Black in the ENGLISH OPENING played by ALEKHINE against Bigelow in a tournament at Bradley Beach, New Jersey, 1929.

BREAKTHROUGH, the penetration of an apparently well defended position, often by means of sacrifice. (See BLOCKADE and TARRASCH for examples.)



This position occurred in the game Pomar–J. Cuadras, Olot 1974. White has just played his king to d6 where it is outside the QUADRANTS of all four black pawns. Black continued 42 . . . f4 after which he cannot be prevented from queening a pawn. White played 43 Kd5 h4 44 Kxe4 f3 45 gxf3 h3 46 fxg4 and soon resigned.

BREDE THEME, a problem manœuvre: a check from a black piece is answered by the self-pin of an interposed piece which, subsequently unpinned, is freed to make the mating move.



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The pioneer problem by the German composer Ferdinand Julius Brede (1800–49), problem no. 16, *Almanach für Freunde vom Schachspiel*, Altona, 1844: 1 Ne2 Bf6+ 2 Qd4 (a self-pin) 2 . . . N~d5 3 Nc3+ (the unpinning move) 3 . . . Nxc3 4 Qc5. In problems showing this manœuvre (in problem jargon a 'strategic device') checks are often answered by checks, and it is sometimes called the Brede cross-check; but, as in this example, a cross-check is not a necessary ingredient.

BREMEN VARIATION, 13 in the ENGLISH OPENING, also known as the Carls Variation. (See ENGELS.)

BRENTANO DEFENCE, 441, a dubious reply to the SPANISH OPENING dating from 1900 when Brentano published his analysis in the *Wiener Schachzeitung*; 598, from the second edition of Bilguer's HANDBUCH, 1852, and 610, the Campbell Variation, two lines in the KING'S GAMBIT Accepted.

Franz Clemens Honoratus Hermann Josef Brentano (1838–1917), a well known German philosopher who lived in Vienna, frequently published analyses of the openings.

BRESLAU VARIATION, 383 in the SPANISH OPENING. Black sacrifices a piece (12 f3 Bd6 13 fxe4) but gets a sufficient attack as compensation. Carl Bergmann of Breslau (now Wrocław) analysed the line with local players and published the result in *Deutsches Wochenschach*, 1913, p. 217, adding that he wanted it to be known as the Breslau Variation. TARRASCH protested that he had thought of the idea first, and he published it in a lecture at Stockholm a few days before the magazine appeared. He did not pursue his accusations when it was revealed that Bergmann's paper had been delivered some time earlier.

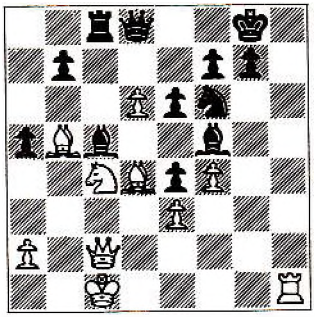
BREVITY, interesting game of a few moves. For example, 1 Nf3 c5 2 b3 Nc6 3 Bb2 Nf6 4 e3 d5 5 Bb5 e6 6 Ne5 Qc7 7 0-0 Bd6 8 Bxc6+ bxc6 9 f4 0-0 10 Rf3 Nd7 11 Rh3 g6? 12 Qh5, and Black resigns, for he is soon mated (Plachetka–L. Zinn, Děčín 1974). (See SHORT GAME.)

BREYER, GYULA (1894–1921), Hungarian player, national champion in 1912. His play improved rapidly after the First World War, and in a tournament at Berlin, Dec. 1920, he won first prize (+6=1−2) ahead of BOGOLJUBOW, TARTAKOWER, RÉTI, MARÓCZY, and TARRASCH. In 1921 he made a new blindfold chess record, playing 25 games simultaneously. A career that seemed set for high honours was ended abruptly by his death from heart disease.

Breyer has achieved more fame as a pioneer of the so-called HYPERMODERN movement, and for his aphorism 'after the first move 1 e4 White's game is in the last throes.' He is suggesting that the unguarded pawn at e4 could become a target for Black, that White should begin 1 d4, or attempt to control the centre in other ways. (He did not himself abandon the opening move 1 e4.) Although Breyer's name is not associated with any new opening or variation of a 'hypermodern' kind his enquiring mind, stimulated by new chess ideas of any kind, was a source of inspiration to some of his contemporaries, not least to his close friend Réti; and his annotations are refreshingly undogmatic. For a time he edited a magazine, *Szellemi Sport*, devoted to puzzles of all kinds including chess problems and at least one brilliant retro-analytical study composed by him.

Breyer–K. Havasi Budapest 1918 Queen's Pawn Opening

1 d4 Nf6 2 Nd2 d5 3 e3 Bf5 4 c4 c6 5 Ngf3 e6 6 Be2 Bd6 7 c5 Bc7 8 b4 Nbd7 9 Bb2 Ne4 10 Nxe4 dxe4 11 Nd2 Nf6 12 g4 Bg6 13 h4 h5 14 gxh5 Nxh5 15 Qc2 Nf6 16 0-0-0 Bf5 17 Rdg1 Kf8 18 h5 a5 19 b5 cxb5 20 Bxb5 Rxh5 21 d5 Rxh1 22 Rxh1 Kg8 23 d6 Bb8 24 Nc4 Ba7 25 Bd4 Rc8 26 f4 Bxc5



27 d7 Nxd7 28 Qh2 f6 29 Bxc5 Nxc5 30 Qh8+ Kf7 31 Be8+ Black resigns, for he must lose his queen.

BREYER GAMBIT, 624, a dubious line in the KING'S GAMBIT Accepted, analysed by CARRERA, whose name it sometimes bears, and reintroduced by BREYER, whose idea was to answer 3 . . . Qh4+ by 4 Qf2.

BREYER VARIATION, 46 in the QUEEN'S GAMBIT Declined; 329 in the VIENNA GAME, introduced in the game Blackburne–Judd, New York 1889.

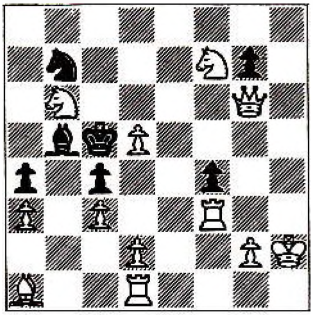
Also 406 in the SPANISH OPENING, a variation allegedly suggested by BREYER around 1911, and neglected until the 1960s when it became one of the accepted lines in the CLOSE DEFENCE, 392. Black usually redevelops his queen's knight at d7 which, says EUWE, gives his position more flexibility. Presumably Breyer wished to avoid the move . . . Pc7–c5 which was fashionable in his time (see variations 401–4).

BRILLIANCY PRIZE, or beauty prize, a prize for a game that contains a brilliant combination chosen from those played in a tournament or match. Such a game is not necessarily distinguished on account of the sound strategy or the excellence of play throughout, the characteristics required for a BEST GAME PRIZE. The first brilliancy prize, a silver cup, was given by the proprietor of the Café International, New York, where a tournament was held in Sept. and Oct. 1876. 'This spirited offer should have a marked influence in protecting us from the wearying round of French, Sicilian, and irregular openings . . .' (See BIRD for the prize-winning game, a FRENCH DEFENCE.) The first brilliancy prize for a match game, 300 fr., was awarded to STEINITZ for the eighth game of his world championship match against CHIGORIN in 1889.

F. Le Lionnais, *Les Prix de Beauté aux Échecs* (2nd edn, 1951).

BRINCKMANN, ALFRED (1891–1967), German player and author, International Arbiter (1951), International Master (1953). His best tournament win was in a contest of ten players at Berlin in May 1927 when he came ahead of BOGOLJUBOW, NIMZOWITSCH, and SÄMISCH. Brinckmann is chiefly remembered for his books, all written in excellent style. Among them are: *Schachmeister, wie sie kämpfen und siegen* (1932); *Der Angriff in der Schachpartie* (1935); *Kurt Richters beste Partien* (1939), a revised version of which, published in 1961, contains 98 games; *Grossmeister Bogoljubow* (1953); and *Siegbert Tarrasch, Lehrmeister der Schachwelt* (1963).

BRISTOL CLEARANCE, or Bristol theme, a problem manœuvre: piece A is moved along a line; another line-piece, B, is moved to this line and then along it towards piece A, to or beyond the square occupied by that piece initially.



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A problem by the English composer Frank Healey (1828–1906), one of a set that won first prize in the Bristol tourney, 1861. The solution, 1 Rh1 Bc8 2 Qb1 Bb5 3 Qg1, shows the earliest example of 'pure' clearance: the rook on White's first rank takes no part in the checkmate, it merely gets out of the way.

In the so-called two-mover Bristol two pieces already on the same line are moved along it, one following in the wake of the other.

BRODSKY–JONES VARIATION, 638, a line in the FRENCH DEFENCE discovered independently in 1897 by Adolf Brodsky (1851–1929), head of the Manchester College of Music, and Edward Owen Jones (1861–1911). Subsequently, masters came to prefer 9 . . . Nd4 to 9 . . . f6.

BRON, VLADIMIR AKIMOVICH (1909–), Soviet composer, International Judge of Chess Compositions (1956), International Grandmaster for Chess Compositions (1975), a doctor of technical science who specializes in fire research. He became interested in studies at an early age and gained an award in the first tourney of the All-Union chess section in 1925. Although he also composes problems he is better known as the first outstanding study-composer from the Ukraine. His book *Izbrannie Etyudy i Zadachi* (1969) contains a selection of 150 of his studies and 90 of his problems. (See DOMINATION.)

BRONSTEIN, DAVID IONOVICH (1924–), International Grandmaster (1950), one of the best four players in the world for about ten years from 1948. He learned the game in Kiev and in 1940, after some local successes, became one of the youngest Soviet players to be awarded the National Master title. In 1946 he won a strong Moscow championship tournament (+10=3−2). (He subsequently won or shared this title five more times, the last in 1961.) Bronstein's swift progress from 1946 has few precedents. He won the first (and strongest) interzonal in 1948 (+8=11); came first in two USSR championships, sharing the title with KOTOV in 1948 and (scoring +8=10−1) with SMYSLOV in 1949; came first (+8=8−2) equal with BOLESLAVSKY in the category 16 CANDIDATES tournament, Budapest 1950; and won the play-off (+3=9−2) to become the first official challenger for the world championship.

The match against BOTVINNIK took place in 1951. Bronstein often outwitted his opponent in the MIDDLE-GAME (usually the decisive phase) but lacked adequate ENDGAME technique, and the match was drawn (+5=14−5). He had proved himself the equal of Botvinnik who, however, retained the title in accordance with FIDE rules. In 1953 Bronstein played in the category 16 Candidates tournament at Neuhausen and Zurich, and came second (+6=20−2) equal with KERES and RESHEVSKY after Smyslov. After winning first prizes in the Belgrade international tournament of 1954 (+8=11) and in the interzonal of 1955 (+10=10) Bronstein scored +4=11−3 to share third prize in the Candidates tournament at Amsterdam 1956.

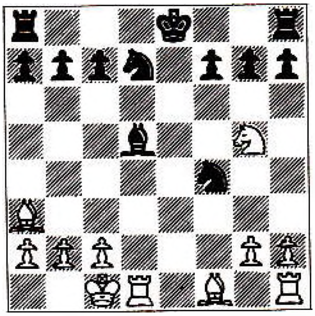
From 1957 to 1980 he played in more than 40 strong international tournaments of all kinds, taking or sharing 10 first places: Gotha 1957; Moscow 1959, category 12 (+3=8), a tie with Smyslov and SPASSKY; Szombathely 1966 (+9=5−1); Moscow 1968 (+7=7−1), a tie with PETROSYAN who won the play-off; Berlin 1968 (+7=7−1); Sarajevo 1971; Hastings 1975–6 (+6=8−1); Sandomierz 1976; Budapest 1977 (+6=10); Jurmala 1978. In addition he had several other good results: Moscow 1964, a category 15 zonal tournament (+2=9−1), equal with STEIN after SPASSKY; and in USSR championships he was second in 1957 (+9=9−3, equal with Keres) and 1964–5 (+10=6−3), and third in 1958 (+7=9−2) and 1961 (+6=13−1). Bronstein played in four Olympiads (1952, 1954, 1956, and 1958), making a total score of +30−18=1, and winning the prize for the best third- or fourth-board score three times.

Sociable and friendly, always with a ready smile, Bronstein is popular among chess-players; they also like his creative middle-game play and the recondite manœuvres he sometimes finds. His first and best book, published in 1954, contains the games of the Neuhausen–Zurich Candidates tournament, 1953. 'I started', he writes, 'from the premise that every full-bodied game of chess is an artistic endeavour arising out of . . . the battle of chess ideas,' and adds that he wishes to display the richness and limitless extent of these ideas. The book is unencumbered by extensive variations showing what might have occurred. He writes that 'the moves played in each game serve to annotate the author's ideas', a reversal of the normal practice, and that 'the format is that of a literary work.' Bronstein has a great interest in literature, and especially in Shakespeare (his English is fluent), and he has the approach of an artist. 'The author', wrote Spassky, 'is present in its pages.' Improved by a revision in 1960 the book has become a classic, arguably the best of all tournament books. Two English translations of the revised version were published: *Zurich International Chess Tournament 1953* (1979) and *The Chess Struggle in Practice* (1980). Bronstein has made several contributions to openings knowledge, in particular he and Boleslavsky introduced new strategic ideas in the King's Indian Defence as a consequence of which this opening, regarded as inadequate in the 1930s, became fashionable for many years after the Second World War. (See WEAKNESS.)

B. S. Vainstein, *Improvizatsiya v Shakhmatnom Iskusstve* (1976) contains a biography of Bronstein, some of his writings, and 52 annotated games; D. Bronstein, *200 Open Games* (1974) is a translation of the Russian original published in 1970.

Bronstein–Tal USSR Club Championship Riga 1968
Falkbeer Counter-gambit

1 e4 e5 2 f4 d5 3 exd5 e4 4 d3 Nf6 5 dxe4 Nxe4 6 Nf3 Bc5 7 Qe2 Bf5 8 Nc3 Qe7 9 Be3 Nxc3 10 Bxc5 Nxe2 11 Bxe7 Nxf4 12 Ba3 Nd7 13 0-0-0 Bc4 14 Ng5 Bxd5



15 g3 Bxh1 16 exf4 c5 17 Bc4 Bc6 18 Nxf7 b5 19 Nd6+ Ke7 20 Nxb5 Rhf8 21 Nd4 Bg2 22 Ne6 Rf5 23 Rg1 Bc4 24 Nc7 Rd8 25 Rxg7+ Kf6 26 Rf7+ Kg6 27 Rc7 Nf6 28 Ne6 Rc8 29 b3 Rh5 30 Ng5 Bd5 31 Bd3+ Kh6 32 Bb2 c4 33 Bf5 c3 34 Bxc8 cxb2+ 35 Kxb2 Rxh2 36 Rxa7 Rf2 37 Ra4 Kg6 38 Rd4 h5 39 a4 h4 40 a5 Bg2 41 a6 Nh5 42 Bb7 Nxf4 43 Rxf4 Black resigns.

BRONSTEIN GAMBIT, 261 in the SICILIAN DEFENCE.

BRONSTEIN VARIATION, 155, a line in the NIMZO-INDIAN DEFENCE played in the 17th match game Botvinnik–Bronstein, World Championship, 1951 (see HÜBNER). Also 208 in the KING'S INDIAN DEFENCE.

BROWN OPENING, 697, the GROB OPENING. No one has bothered to identify Brown, one of many claimants to this bizarre opening: he could as well have been Jones or Robinson.

BROWNE, WALTER SHAWN (1949–), International Grandmaster (1970), a professional chess-player from the age of 18. Born in Sydney, Australia, and taken to the USA when a boy, he joined the Manhattan Chess Club at the age of 13. There he learned his chess and in 1968 he went back to his homeland for about five years before settling in the USA. He won tournaments at Venice 1971 (+7=3−1) and Wijk aan Zee 1974 (+8=6−1), and played in the Manila interzonal 1976 in which, however, he made only a modest score. Since then he has achieved good results at Reykjavik 1978, first (+7=4−2) ahead of LARSEN, HORT, and POLUGAYEVSKY; Buenos Aires (July) 1979, third (+7=4−2) after KORCHNOI and LJUBOJEVIĆ; Wijk aan Zee 1980, first (+7=6) equal with SEIRAWAN ahead of Korchnoi and TIMMAN; and Surakarta–Denpasar 1982 (+11=13−1), first equal with HENLEY. Browne was champion or co-champion of the USA in 1974 (+6=7), 1975, 1977, and 1981 (+6=6−2 to tie with Seirawan). In Olympiads he played for Australia in 1970 and 1972 and subsequently for the USA. (See MIRROR MATE.)

BRÜHL, HANS MORITZ (1736–1809), Saxon diplomatist who made London his home, and gave great support to PHILIDOR. From the approximately 30 games of his that have survived, Count Brühl can be seen to have been one of the strongest players of his day. Possibly his love of music may first have drawn him to Philidor and they became regular opponents at the chess-board. Eighteen of their games are known.

BRUNNER CHESS, a form of RANDOMIZED CHESS.

BRYAN COUNTER-GAMBIT, 572, a variation of the KING'S GAMBIT Accepted analysed by the American amateur Thomas Jefferson Bryan (*c.*1800–70), who was active in the chess circles of Paris and London in the middle of the 19th century. KIESERITZKY also analysed and played this dubious counter-gambit, which sometimes bears his name. (See IMMORTAL GAME.)

BUCHHOLZ SCORE, an auxiliary scoring method devised to supplant the Svensson system (basically the same as NEUSTADTL'S) in Swiss system tournaments. A player's total score multiplied by the sum of his opponents' scores is his Buchholz score. This scoring method was used, probably for the first time, in a tournament at Bitterfeld 1932, in which the originator, Bruno Buchholz of Magdeburg, competed. An account is given in Ranneforth's *Schachkalender*, 1933.

BUCKLE, HENRY THOMAS (1821–62), English player, historian. He is usually regarded as second among English players only to STAUNTON during the 1840s; STEINITZ, however, regarded Buckle as the better player. In 1843 Buckle won a match against Staunton, who conceded pawn and move (+6=1), and in 1848 he defeated KIESERITZKY (+3=3−2). He won a knock-out tournament, London 1849, defeating WILLIAMS (+2) in the second round. In 1851 Buckle defeated LÖWENTHAL (+4=3−1) and held his own in a series of friendly games against ANDERSSEN who declared him to be the strongest player he had ever met.

In his youth Buckle suffered ill-health which interfered with his schooling, and on account of which he was often sent abroad to fairer climates. Nevertheless he read widely, successfully educating himself and learning to speak seven languages. His father, a merchant, died in 1840 leaving him an ample fortune. In the 1850s Buckle largely gave up serious chess in favour of literary pursuits and began his great work, for which he is still remembered, *A History of Civilization in England*, the first two volumes of which were published in 1857 and 1861. At Damascus, on one of his many trips abroad, he contracted a fatal illness, allegedly crying as he died 'My book! I haven't finished my book.'

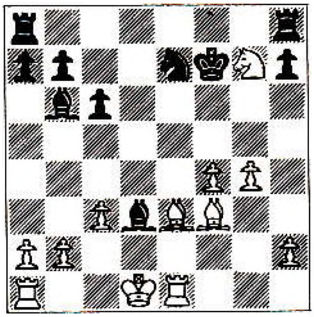
BUDAPEST DEFENCE, 143, an aggressive counter-gambit analysed in 1916 by the Budapest masters Zsigmond Barász (*c*.1878–1935), Abonyi, and BREYER. Barász originated the idea casually, and Breyer introduced it against Esser in a small tournament at Budapest in Nov. 1916.

BUILDING A BRIDGE, making a path for a king by providing cover from attack by enemy line-pieces. For the best-known example see LUCENA POSITION. Problemists frequently use this device in the solution of a SERIES-MOVER.

BURN, AMOS (1848–1925), one of the world's top ten players at the end of the 19th century. Born in Hull, he learned chess when 16, came to London at the age of 21, and rapidly established himself as a leading English player. A pupil of STEINITZ, he developed a similar style; both he and his master were among the world's best six defensive players, according to NIMZOWITSCH. Not wishing to become yet another impecunious professional, Burn decided to put his work (first a cotton broker then a sugar broker) before his chess, and he remained an amateur. He made several long visits to America, and was often out of practice when he played serious chess. Until his thirty-eighth year he played infrequently and only in national events, always taking first or second prize. From 1886 to 1889 he played more often. In 1886 he drew matches with BIRD (+9 −9) and MACKENZIE (+4=2−4); at London 1887 he achieved his best tournament result up to this time, first prize (+8−1) equal with GUNSBERG (a play-off was drawn +1=3−1); and at Breslau 1889 he took second place after TARRASCH ahead of Gunsberg. After an isolated appearance at Hastings 1895 he entered another spell of chess activity, 1897–1901. The best achievement of his career was at Cologne 1898, first prize (+9=5−1) ahead of CHAROUSEK, CHIGORIN, Steinitz, SCHLECHTER, and JANOWSKI. At Munich 1900 he came fourth (+9=3−3). His last seven international tournaments began with Ostend 1905 and ended with Breslau 1912. A comparative success, in view of his age, was his fourth prize shared with BERNSTEIN and TEICHMANN after Schlechter, MARÓCZY, and RUBINSTEIN at Ostend 1906; 36 players competed in this five-stage event, 30 games in all for those who completed the course. Retired from both business and play he made his home in London and edited the chess column of *The Field* from 1913 until his death. A shy and retiring man, a loyal companion to those who came to know him, he freely gave advice to young and aspiring players.

Maróczy–Burn Ostend 1906 Falkbeer Counter-gambit

1 e4 e5 2 f4 d5 3 exd5 e4 4 d3 Nf6 5 dxe4 Nxe4 6 Nf3 Bc5 7 Qe2 Bf2+? 8 Kd1 Qxd5+ 9 Nfd2 f5 10 Nc3 Qd4 11 Nxe4 fxe4 12 c3 Qe3 13 Nxe4 Qxe2+ 14 Bxe2 Bb6 15 Ng5 Nc6 16 Re1 Ne7 17 Bf3 c6 18 Be3 Bf5 19 g4 Bd3 20 Ne6 Kf7 21 Nxg7



Black has defended well, and now gains some counter-attack. 21 . . . Rhd8 22 Ne6 Rd6 23 Bxb6 axb6 24 Nd4 c5 25 Nb3 Ng6 26 Kd2 Nxf4 27 Ke3 Nh3 28 Bxb7 Ra7 29 Bg2 Re7+ 30 Kf3 Be2+ White resigns. He can delay mate only by giving up a piece, 30 Kg3 Re3+ 31 Bf3.

BURN VARIATION, 641, a line in the FRENCH DEFENCE (625) dating from the 1870s, played regularly by BURN at the tournaments of Hastings 1895, Cologne 1898, and Vienna 1898. More recently it has been favoured by PETROSYAN.

BUST, originally 'burst', the demonstration that an opening variation is unsatisfactory, that a combination is faulty, or that a study has no solution; to make such a demonstration; to demolish.

BWEE, TOUW HIAN (1943–), International Judge of Chess Compositions (1977), International Master for Chess Compositions (1977). Born in Pekalongan (Java), Bwee was taken to Jakarta when he was five years old; there, in 1958, he discovered chess problems and within three years he began to win tourney awards. In 1965 he went to Germany to study architecture and civil engineering, and while there he became one of the foremost

TWO-MOVER composers of his generation. He returned to Jakarta in 1979 and took a post concerned with planning and development in the timber industry. (See BLOCK.)

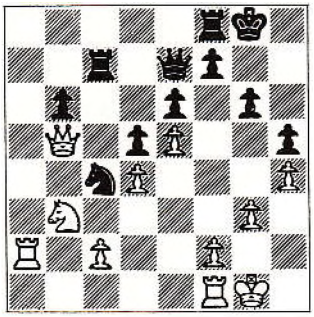
BY-PLAY, variations of a problem solution that are not central to the composer's idea. (Compare FRINGE VARIATION.)

BYRNE, DONALD (1930–76), American player, International Master (1962). He won the Swiss system US Open Championship in 1953 and represented his country in three Olympiads (1962, 1964, 1968). Like his brother Robert he was a college teacher.

BYRNE, ROBERT EUGENE (1928–), International Grandmaster (1964). A leading United States player, he played in the national championship several times, winning in 1960 and coming second (+5=5+1) equal with RESHEVSKY after FISCHER in 1965. Byrne played in many Olympiads from 1952, making the best third-board score (9=6) at Leipzig in 1960. Towards the end of the 1960s he gave up his position as a college lecturer to become a chess professional and soon achieved good results: US Championship, 1968, second (+5=6) after EVANS ahead of Reshevsky; Moscow 1971, category 14, a score of +3=12−2 to share eighth place; US Championship, 1972, first equal with KAVALEK and Reshevsky. Byrne won (+2=2) the play-off for the national title in 1972 and thus qualified for one of the two interzonal tournaments to be held in 1973; selected to play at Leningrad, a category 12 event, he scored +9=7−1 and came third after KORCHNOI and KARPOV ahead of LARSEN, TAL, and TAIMANOV. With this, his best tournament achievement, Byrne became a CANDIDATE, but he lost the quarter-final match against the ex-champion SPASSKY. His best results since then were: Torremolinos 1976, first (+6=7); Biel interzonal, 1976, category 12, fifth (+6=11−2); Baden-bei-Wien 1980, category 12, fourth (+4=10−1) equal with VAGANYAN after Spassky, BELYAVSKY, and NUNN.

Pietzsch–R. Byrne Sarajevo 1967 French Defence, Winawer Variation

1 e4 e6 2 d4 d5 3 Nc3 Bb4 4 e5 Ne7 5 a3 Bxc3+ 6 bxc3 b6 7 Qg4 Ng6 8 h4 h5 9 Qd1 Ba6 10 Bxa6 Nxa6 11 Nf3 Qd7 12 a4 Nb8 13 0-0 Nc6 14 Bg5 Na5 15 Nd2 Nc7 16 Bxe7 Qxe7 17 g3 g6 18 Qe2 0-0 19 Qa6 c5 20 Nb3 Nc4 21 a5 Rac8 22 axb6 axb6 23 Ra2 Rc7 24 Qb5 cxd4 25 cxd4



25 . . . g5 26 hxg5 Qxg5 27 Kh2 f6 28 f4 Qg4 29 c3 Rg7 White resigns.

BYRNE VARIATION, 265, a sound line against the NAJDORF VARIATION of the SICILIAN DEFENCE named after R. E. BYRNE.

C

CABLE MATCH, a match in which moves are transmitted by electric telegraph and for which the players are present throughout the playing session. The most famous matches of this kind were between Great Britain and the USA. The first, between the British Chess Club and the Manhattan Chess Club in 1895, was marred by inexperience of the medium; only about 22 moves were played in each of the ten games, one was agreed drawn and the referee Emanuel LASKER adjudicated the others as drawn. The series is regarded as having begun with the 1896 match and as time went by the teams came to be looked upon as national sides. The competitors included MARSHALL, PILLSBURY, and SHOWALTER for the USA, ATKINS, BLACKBURNE, BURN, and MASON for Great Britain. Thirteen matches were played. The series ended when Britain won in three consecutive years (1909–11) and retained the cup presented by Sir George Newnes (1851–1910). In total the score in games was 64:64, in matches one drawn and six wins each. A series of Anglo-American university matches was played 1899–1903, 1906–10, and 1924; each side won four and three were drawn. From 1926 to 1931 a series of matches was played between London and a city of the United States. A match between the House of Commons and the House of Representatives in 1897 was drawn (2½:2½).

CAFÉ DE LA RÉGENCE, Paris, one of the most famous meeting places for chess-players. In the second half of the 18th century and the first half of the 19th it was frequented by LEGALL, PHILIDOR, DESCHAPELLES, BOURDONNAIS, and SAINT-AMANT as well as amateurs such as Voltaire, Rousseau, Robespierre, FRANKLIN, and Napoleon. Its last great days were in the 1850s when MORPHY played there. Chess continued to be played even after the Café was relocated but has not been encouraged since the Second World War. Like Simpson's in London and the Café Dominik in St Petersburg its glory was in the 19th century.

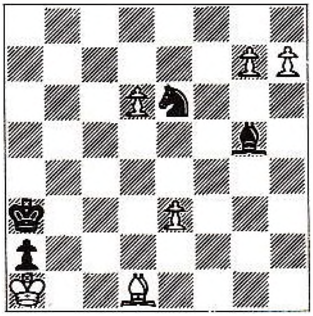
CAISSA, the muse or goddess of chess, originally a nymph in a poem of that name composed in 1763 by Sir William Jones (1746–94). He modelled his poem on VIDA's *Scacchia Ludus* in which the nymph is called Scacchis. Mars, whose love for the nymph is not returned, persuades the god of sport to invent a game (chess) that might soften her heart. Jones published this and other poems of his youth in 1772; later he earned distinction as jurist and orientalist. After a description of the game the nymph is introduced:

> A lovely Dryad rang'd the Thracian wild,
> Her air enchanting, and her aspect mild:
> To chase the bounding hart was all her joy,
> Adverse from Hymen and the Cyprian boy:
> O'er hills and valleys was her beauty fam'd,
> And fair Caissa was the damsel nam'd.

CALABRIAN COUNTER-GAMBIT, 337. Given by POLERIO, named after GRECO's homeland, it was analysed in detail by ALLGAIER. This dubious defence has had no place in master chess for more than a century.

CALABRIAN GAMBIT, 604, the GRECO GAMBIT.

CALVI, IGNAZIO (1797–1872), Italian player and composer. During a stay of about 14 years in France as a political refugee he became a leading player at the CAFÉ DE LA RÉGENCE and drew a match with KIESERITZKY (+7=1−7) in 1845. His many contributions to *Le Palamède* include openings analyses and his own compositions. Returning to Italy in 1848 he joined the army, rose to the rank of major, retired in 1862, and, putting to use his early training in chemistry, became a pharmacist.



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A version of a study by Calvi (*Le Palamède*, 1836) showing, perhaps for the first time, two different UNDERPROMOTIONS. 1 g8=N Bxe3 2 h8=B Nd4 3 Ne7 Bd2 4 Nd5, and not 2 h8=Q? Nd4 3 Ne7 Nc2+ 4 Bxc2 Bd4+ 5 Qxd4 stalemate.

CAMBRIDGE SPRINGS DEFENCE, 90, sometimes called the Pillsbury Variation, in the QUEEN'S GAMBIT Declined. Black counterattacks on the queen's side, which cannot be defended by White's DARK BISHOP for this is outside the PAWN-CHAIN on the other side. Introduced by LASKER in a game against Albert Beauregard Hodges (1861–1944) in 1892 and played by PILLSBURY in the Nuremberg tournament 1896, this defence was used frequently during the tournament held in 1904 at Cambridge Springs, a spa in Pennsylvania. ALEKHINE made use of this defence five times in the World Championship match of 1927, since when it has occurred less often, partly because White usually plays the EXCHANGE VARIATION, 83. (See KASHDAN.)

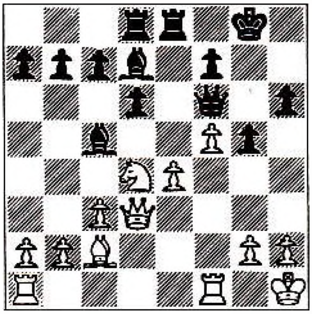
CAMEL, an unorthodox LEAPER used in some forms of GREAT CHESS. The co-ordinates of its leaps are 3,1, and the length of its move $\sqrt{10}$. A camel attacks from two to eight squares on the normal board depending on its position. If placed on d4 it would attack a3, a5, c7, e7, g5, g3, e1, and c1. (In Tibet and Mongolia camel is the name used for the bishop.)

CAMPBELL VARIATION, 610, a defence to the KIESERITZKY GAMBIT devised around 1860 by Joseph Graham Campbell (1830–91), a problemist and one of London's strongest players. Also known as Brentano Defence or (E.) Morphy Variation.

CAMPOMANES, FLORENCIO (1927–), a Filipino who represented his country at first board in the Leipzig OLYMPIAD, 1960, and succeeded OLAFSSON as president of FIDE in 1982.

CANAL, ESTEBAN (1896–1981), International Grandmaster (1977). Born in Peru, where he spent the first 26 years of his life, he had few opportunities to develop his talent during his youth. He came to Europe in 1923 and in that year made his international début at the Trieste tournament, taking second place after H. JOHNER. His best tournament achievements were in 1933 when he came third (+3=1−1) after E. STEINER and ELISKASES at Kecskemét and took first prize ahead of LILIENTHAL, L. STEINER, Eliskases, and E. Steiner at Budapest. Subsequently he played in many minor events with varying success and for the Peruvian team at the Dubrovnik Olympiad, 1950.

Canal–P. Johner Carlsbad 1929 Italian Opening, Canal Variation
1 e4 e5 2 Nf3 Nc6 3 Nc3 Nf6 4 Bc4 Bc5 5 d3 d6 6 Bg5 h6 7 Bxf6 Qxf6 8 Nd5 Qd8 9 c3 Ne7 10 d4 exd4 11 Nxd4 Nxd5 12 Bxd5 0-0 13 Qd3 Qf6 14 Bb3 Re8 15 0-0 Be6 16 Bc2 g6 17 Kh1 Rad8 18 f4 Bd7 19 f5 g5



20 Ne6 fxe6 21 fxe6 Qg6 22 exd7 Rxd7 23 Rf5 Rde7 24 Raf1 Kg7 25 e5 Rh8 26 e6 Qxe6 27 Rf6 Black resigns.

CANAL VARIATION, 492 in the ITALIAN OPENING, line reintroduced by CANAL in 1929 with a new idea in mind (6 . . . h6 7 Bxf6 Qxf6 8 Nd5 Qd8 9 c3); 88, the Venice Variation of the QUEEN'S GAMBIT Declined.

CANDIDATE, (1) NIMZOWITSCH's name for a HALF PASSED PAWN.

CANDIDATE, (2) one of a group of players who competes in the final eliminating contest for the right to challenge the world champion. To become a Candidate a player must qualify in an INTERZONAL TOURNAMENT or in any other manner prescribed by FIDE. To decide who should be challenger five Candidates tournaments were held (winners in brackets): Budapest 1950 (BRONSTEIN after a play-off), Neuhausen–Zurich 1953 (SMYSLOV), Amsterdam 1956 (Smyslov), Bled–Zagreb–Belgrade 1959 (TAL), and Curaçao 1962 (PETROSYAN). Since then Candidates, limited to eight in number, have played matches on a knock-out basis every three years. The winners of the final matches who thus became challengers were SPASSKY (1965, 1968), FISCHER (1971), KARPOV (1974), KORCHNOI (1977, 1980), and KASPAROV (1984).

CANDIDATE MASTER, a national title in some countries, ranking immediately below that of national master.

CAPABLANCA, JOSÉ RAÚL (1888–1942), World Champion 1921–7. Born in Cuba, the second surviving son of an army officer, he learnt chess at the age of four but was not allowed to play frequently until the autumn of 1901, when he defeated Juan Corzo (1873–1938) in an informal match (+4=6−3). (Four months later when J. Corzo won the first national championship Capablanca took fourth place.) A Cuban industrialist seeking managerial talent offered to pay for Capablanca's education in the USA, and there he went to school in 1904 and to Columbia University in 1906. During term and holidays alike Capablanca spent much spare time at the Manhattan Chess Club where he played hundreds of friendly games against the leading players of New York. There too he played many games against LASKER, then World Champion, from whom he learnt to approach the game pragmatically rather than with the preconceived ideas that characterized the teachings of TARRASCH. Even in his student days Capablanca showed outstanding ENDGAME skill and an extraordinarily quick SIGHT OF THE BOARD. (Writing in 1946, ALEKHINE stated that he had never seen in any other player such a 'flabbergasting quickness of chess comprehension'.) Capablanca was studying engineering, which he found onerous, especially disliking draughtsmanship because the drawings which had to be prepared so carefully would have no use after the machines had been made from them; whatever ends he sought he found the means tedious, and often skimped them:

in short, he was lazy. A chess-playing classmate, Louis Jacob Wolff (1886–), remarked that Capablanca never 'learnt to learn'; even at chess he wanted only to play, and he never studied books on the game.

Early in 1908 his patron, believing (correctly) that Capablanca was giving too much time to chess, withdrew his support. Capablanca attempted to live by means of chess and, feeling a duty towards his parents, to continue his studies; but chess got the upper hand, and he was dropped (sent down) in Nov. 1908. His earnings were meagre and he suffered hardship but he would not return home until he had made some kind of success at chess. An unexpected opportunity came in 1909. Frank MARSHALL, needing money after an unprofitable trip to Europe, agreed to a match, expecting easy victory. Capablanca won decisively (+8=14−1), an achievement without precedent for one with so little experience of serious play; and he went home, an established master, to a rapturous reception. Capablanca was invited, at Marshall's insistence, to play at San Sebastian 1911, one of the strongest five tournaments held up to that time. He won first prize (+6=7−1) ahead of RUBINSTEIN, VIDMAR, and SCHLECHTER; winning a major tournament at his first attempt is a distinction he shares only with PILLSBURY.

Capablanca challenged the world champion in Nov. 1911. Lasker replied with 17 conditions, some of which (summarized) were as follows: 1. The match to be for six games up, draws not counting, and to consist of not more than thirty games in all. 2. If after thirty games had been played either player should lead by 3:2, 2:1, or 1:0 (in terms of won games) the match would be declared drawn and Lasker would retain his title. 6. Lasker would give four weeks' notice of the date for the commencement of play and two weeks' notice if he decided to change the venue. 9. The time limit to be twelve moves an hour. 10. The playing sessions to be no longer than two and a half hours. Capablanca objected to these conditions and one or two others, and referred to the 'unfairness' of a match limited to thirty games. Lasker broke off and refused to renew negotiations.

In Sept. 1913 Capablanca obtained a post in the Cuban Foreign Office, thus relieving him from the necessity of earning a living at chess. He had no specific duties, but was expected to act as a kind of ambassador-at-large, a well-known figure who would put Cuba on the map wherever he travelled. His passport describes him as 5ft 8in., of dark complexion, blue-eyed, clean shaven, with black hair. Well fitted for the part, he dressed immaculately, bore himself well, had a natural reserve, a sense of honour and duty ('his word was his bond', said Lasker), and was both courteous and charming. In Oct. he commenced his famous tour of Europe, visiting many cities and playing short matches or exhibition games against leading masters, scoring +19=4−1. Staying in his country's embassies he met the 'best people' (Lasker), and was the 'darling of the ladies' (Alekhine); he enjoyed such company, in which he conducted himself well.

In 1914 Capablanca played in the St Petersburg tournament (about category 13) and met Lasker in serious play for the first time. Capablanca forged ahead in the preliminaries to lead by one and a half points (+6=4), but he lost a historic game to Lasker in the finals. Lasker made a questionable pawn advance, and noted afterwards that he saw Capablanca relax, confident of his advantage; Capablanca's judgement was sound, but his lack of application fatal. Upset by this reverse he blundered and lost to Tarrasch in the next round. Thus Lasker won (+10=7−1) narrowly ahead of Capablanca (+10=6−2). A crestfallen Capablanca was consoled by the renewed prospect of a championship match which, however, the outbreak of war prevented for a long time. Lasker's magnificent finish (+6=2 in the finals) impressed Capablanca who came to admire Lasker above all other players, a sentiment that was reciprocated. Capablanca realized that talent alone was not enough; that any deficiencies of Lasker in this respect were balanced or even outweighed by his skill in manœuvre, his tactical awareness, and not least by his great strength of character.

With new resolve, Capablanca strengthened his play to such effect that he lost only one game in the next ten years. He earned the sobriquet 'the chess machine', a compliment, and not, as it might seem today, a reference to lack of imagination. He won three strong wartime tournaments at New York: 1915 (+12=2), 1916, and 1918 (+9=3); and in 1919 he crushed KOSTIĆ in a match (+5). Lasker, challenged again, 'resigned' his title to Capablanca in 1920; but the public wanted a match, which took place at Havana in 1921 for a record stake of $25,000, just over half of which was paid to Lasker. Playing impeccably, Capablanca won (+4=10), the most decisive victory ever achieved by a challenger for the world championship.

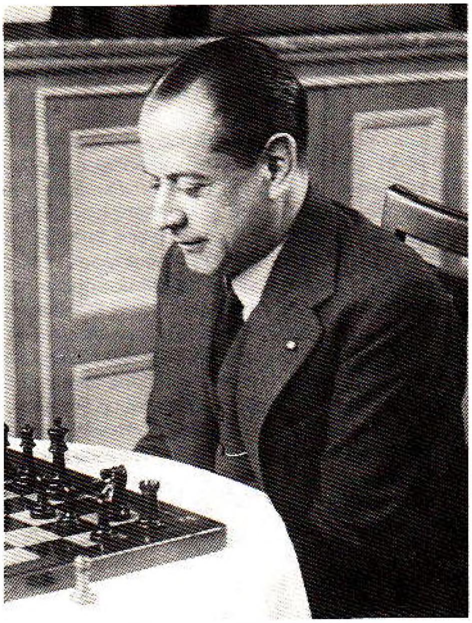
He remained in Cuba, where he married Gloria Simoni Beautucourt in Dec. 1921. A son, José Raúl, was born in 1923, a daughter, Gloria, in 1925. In 1922 he played in the London tournament and won first prize (+11=4) one and a half points ahead of Alekhine, who was followed by Vidmar, Rubinstein, and BOGOLJUBOW. Capablanca found the going hard, but this experience did not deter him from presuming upon his talent in tournaments yet to come which he also attended when out of practice, often with less success. At New York 1924 (about category 13) he came second (+10=9−1) to Lasker and ahead of Alekhine; at Moscow 1925 he came only third (+9=9−2) after Bogoljubow and Lasker; but in the quadruple-round tournament at New York 1927 (about category 15) he won first prize (+8=12) three and a half points ahead of Alekhine. He won this tournament with ease, conceding several draws in positions that favoured him.

Capablanca was regarded as practically invincible; of the 158 match and tournament games he had played since his defeat by Tarrasch in 1914 he had lost only four. His name was known to millions who had little or no knowledge of chess, a distinction shared only by MORPHY and FISCHER. Although universally admired, Capablanca was not especially liked by other players, from whom he seemed to stand at a distance. The leading simultaneous player of his time, he visited many clubs to play his games, collect his fee, and depart without stopping to talk to the players as Lasker or Alekhine might have done; nor did he often discuss games with other masters. When not playing he preferred tennis, bridge, reading, or the life of a playboy. He had accepted challenges from both Rubinstein and NIMZOWITSCH, but neither had been able to raise the stake money, $10,000. In 1927, however, Capablanca and Alekhine agreed to a match, having raised the stakes by their joint influence in Argentina; the match took place at Buenos Aires towards the end of 1927. To almost universal surprise Capablanca lost, +3=25−6. Years later Alekhine wrote 'I did not believe I was superior to him. Perhaps the chief reason for his defeat was the overestimation of his own powers arising out of his overwhelming victory in New York 1927, and his underestimation of mine.'

The years 1928 to 1931 were not happy for Capablanca. His marriage was foundering, his title lost. Based in Paris for most of this time, he strove in vain for a return match. He played in nine tournaments, winning six of them (including Berlin Oct. 1928, +5=7), but failing in two other major tournaments: Bad Kissingen 1928, second (+4=6−1) after Bogoljubow; and Carlsbad 1929, second (+10=9−2) equal with SPIELMANN after Nimzowitsch. Capablanca came second (+5=3−1) to EUWE in a small tournament at Hastings 1930–1, and shortly afterwards these two met in match play, Capablanca winning +2=8. He then practically retired from the game for more than three years.

In the summer of 1934 he met Olga Chagodayev (*née* Choubarov), an expatriate Russian, who in 1938 became his second wife; and he decided to resume his chess career. Disinclined to prepare, he failed in two tournaments; taking fourth place at Hastings 1934–5 and fourth (+7=10−2) after BOTVINNIK, FLOHR, and Lasker at Moscow 1935. In 1936, however, he made a real effort, winning (+8=10) the category 13 Moscow tournament one point ahead of Botvinnik, and scoring +7=6−1 to tie with Botvinnik in the category 14 Nottingham tournament, ahead of Euwe (then world champion), FINE, RESHEVSKY, Alekhine (whom he defeated), and Flohr. But chess was no longer easy for him; there were more world class players, the study of the openings (an idea which would have appalled him) was becoming of greater consequence, and, worse, he was suffering from high blood pressure.

A year or so later he obtained a divorce from his first wife whose family succeeded in having Capablanca demoted to the post of Commercial Attaché; he was obliged for the first time to do a little work, which, said his second wife, he carried out conscientiously. Half-way through the great AVRO tournament of 1938 he suffered a slight stroke and scored only four draws in the last seven games, taking seventh place out of eight contestants. His last serious games were at the Buenos Aires Olympiad 1939, when he played first board for the Cuban team. He died of a stroke in New York.



Capablanca playing at Margate, 1935

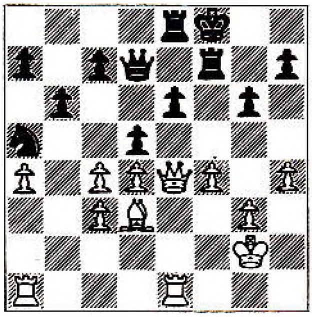
Alekhine wrote that the world would never see the like of such a genius again; Botvinnik that of all the players he met, Capablanca made the greatest impression; and another world champion, Euwe, wrote in 1975, 'I honestly feel very humble when I study Capablanca's games.' He played in 29 strong tournaments, winning or sharing 15 first and 9 second prizes. In match, team match, and tournament play from 1909 to 1939 he scored +318=249−34, and he is known to have played 42 exhibition games (+38=4) and 32 consultation games (+22=9). No other master sustained so few losses.

Capablanca's style was direct and classical. He liked to have everything under control and would steer his way through complications to bring about a clear position, retaining only those elements that could be used to maintain or lead to advantage, and he possessed the necessary concomitants: faultless JUDGEMENT and unrivalled endgame skill. He never dissembled; and against his strongest opponents he never speculated, embarking upon a COMBINATION only when he could foresee every possibility. Of his rapid judgement many tales are told. Botvinnik recalled that he and RAGOZIN, after 'thorough analysis' of a position, consulted Capablanca who listened, smiled, shook his head, and immediately pinpointed their errors: 'We went into a long analysis and it turned out that Capablanca was right.'

The best known books by Capablanca are *My Chess Career* (1920) and *Chess Fundamentals* (1921). The former is an autobiography in which his candour and honesty were taken for conceit, and the latter is an instructional book which included six of the ten losses he had sustained up to that time. He also wrote a textbook in the Spanish language (1913), a book of the Havana tournament of 1913, and *A Primer of Chess* (1935). He made a series of chess lectures which were broadcast on the wireless and published posthumously. (See BACK-RANK MATE; CLOSED GAME; FRIENDLY GAME; PAWN FORMATION; SIMULTANEOUS DISPLAY; SPACE.)

H. Golombek, *Capablanca's Hundred Best Games of Chess* (1947); M. Euwe and L. Prins, *Het schaakphenomeen José Raoul Capablanca* (1949; a German translation *Capablanca—das Schachphänomen* was published in 1979); J. Gilchrist and D. Hooper, *Weltgeschichte des Schachs: Capablanca* (1963) contains 571 match and tournament games; D. Brandreth and D. Hooper, *The Unknown Capablanca* (1975) contains 209 games complementing those in Gilchrist and Hooper's book.

Capablanca–Tartakower New York 1924 Dutch Defence
1 d4 f5 2 Nf3 e6 3 c4 Nf6 4 Bg5 Bc7 5 Nc3 0-0 6 c3 b6 7 Bd3 Bb7 8 0-0 Qe8 9 Qe2 Ne4 10 Bxe7 Nxc3 11 bxc3 Qxe7 12 a4 Bxf3 13 Qxf3 Nc6 14 Rfb1 Rae8 15 Qh3 Rf6 16 f4 Na5 17 Qf3 d6 18 Rc1 Qd7 19 c4 fxc4 20 Qxe4 g6 21 g3 Kf8 22 Kg2 Rf7 23 h4 d5



White foresees that in the endgame his domination of the seventh rank will be decisive. 24 cxd5 exd5 25 Qxc8+ Qxe8 26 Rxe8+ Kxc8 27 h5 Rf6 28 hxg6 hxg6 29 Rh1 Kf8 30 Rh7 Rc6 31 g4 Nc4 32 g5 Ne3+ 33 Kf3 Nf5 34 Bxf5 gxf5 35 Kg3 Rxc3+ 36 Kh4 Rf3 37 g6 Rxf4+ 38 Kg5 Re4 39 Kf6 Kg8 40 Rg7+ Kh8 41 Rxc7 Re8 42 Kxf5 Rc4 43 Kf6 Rf4+ 44 Ke5 Rg4 45 g7+ Kg8 46 Rxa7 Rg1 47 Kxd5 Rc1 48 Kd6 Rc2 49 d5 Rc1 50 Rc7 Ra1 51 Kc6 Rxa4 52 d6 Black resigns.

CAPABLANCA FREEING MANŒUVRE, 98 in the QUEEN'S GAMBIT Declined (play might continue 10 Bxe7 Qxe7 11 0-0 Nxc3 12 Rxc3 e5). Around 1917 CAPABLANCA was seeking a way by which Black could complete his development without the need to advance and perhaps weaken his queen's side pawns. He came up with an idea (beginning 7 . . . c6) that had been tried by SHOWALTER in the 1890s, and this became the main line of the ORTHODOX DEFENCE, supplanting the older fianchetto 7 . . . b6.

CAPABLANCA VARIATION, 95, an attacking line in the QUEEN'S GAMBIT Declined introduced by CAPABLANCA against TEICHMANN in 1913; 167 in the QUEEN'S INDIAN DEFENCE, played successfully by Capablanca many times from 1928 onwards.

CAPPED PAWN, see PION COIFFÉ.

CAPTURE, a move that consists of playing a man to a square occupied by an enemy man, other than the king, and removing the enemy man from the board (for the one exception see EN PASSANT); to make such a move. Capturing is not compulsory unless there is no other legal move.

CARLSBAD VARIATION, 232, a line in the SICILIAN DEFENCE first given by Jaenisch and played in the tournament at Carlsbad (now Karlovy Vary) 1923. Also 41, a line in the SLAV DEFENCE that came to prominence during the Carlsbad tournament 1929.

CARLS VARIATION, 13, the BREMEN VARIATION of the ENGLISH OPENING; Carl Carls (1880–1958) of Bremen analysed this line extensively before the First World War.

CARO–KANN DEFENCE, 297. Black's intention is to play 2 . . . Pd7–d5 challenging White's e-pawn. (Compare FRENCH DEFENCE.) After 2 d4 d5 3 Nc3 or 3 Nd2, however, Black probably has nothing better than 3 . . . dxe4 giving up the centre. In this respect his prospects would seem to be less satisfactory than they would be in the French Defence, but he has a compensating advantage: he can develop his LIGHT BISHOP on the king's side after 4 Nxe4 Bf5, the CLASSICAL VARIATION, or after 2 d4 d5 3 e5, the ADVANCE VARIATION, 3 . . . Bf5. Other lines include the KNIGHT VARIATION favoured by NIMZOWITSCH and the EXCHANGE VARIATION which is sometimes followed by the PANOV–BOTVINNIK ATTACK.

This defence, mentioned by POLERIO *c.*1590, was reintroduced in the 1880s notably by WEISS who played it several times at Nuremberg 1883. The name refers to the British player Horatio Caro (1862–1920) and the Viennese player Marcus Kann (1820–86), and their recommendations appeared in the magazine *Brüderschaft*, 1886. However, the Caro–Kann was not accepted as a standard defence until its adoption by Nimzowitsch and CAPABLANCA, and was not played in a world championship match until used by BOTVINNIK in 1958. (See SMOTHERED MATE.)

CARO VARIATION, 444 in the PONZIANI OPENING, known since the 1850s, examined and recommended by Caro in *Deutsches Wochenschach*, 1893.

CARRERA, PIETRO (1573–1647), player and author from Militello, Sicily, priest. He is one of a group of writers who recorded the numerous new openings and variations developed by the great Italian masters of the late 16th century. (See GIANUTIO; GRECO; POLERIO; SALVIO.) Carrera's book *Il Gioco degli Scacchi* (1617) also has chapters dealing with the supposed origin of chess, the giving of odds, the practical endgame (see FORTRESS), problems, BLINDFOLD play, an unorthodox game on a board of 96 squares, and biographical information about many chess-players of his own and earlier generations. He also advises how a player should prepare for a hard match: 'He must abstain some days from meat to clear his brain as also to let blood, he should take both purgatives and emetics to drive the humours from his body, and he must above all be sure to confess his sins and receive spiritual absolution just before sitting down to play in order to counteract the demoniacal influence of magic spells.' Although reputedly a less able analyst than Salvio, his outlook was more broadly based, his temper less arrogant, his book better arranged and hardly less informative. The greater part of this book was translated into English by W. LEWIS and published in 1822.

In 1634 Salvio bitterly attacked Carrera (see ABRAHAMS VARIATION). A friend of Carrera replied on his behalf in a pamphlet, *Riposta in difesa di D. Pietro Carrera contra l'Apologia di Alessandro Salvio* (1635), of which only ten copies, all incomplete, are known to exist.

CARRERA GAMBIT, 624, the Breyer Gambit. CARRERA also examined four other moves of the white queen (after 1 e4 e5 2 f4 exf4), none of which has remained in use.

CASTLE, (1) a colloquial name for the rook.

CASTLE, (2) to make the move known as castling.

CASTLING, a combined move of the king and one of the rooks: the king is moved two squares along the first rank towards the rook which is then placed on the square the king has crossed. Castling is not permitted: a) if the king has been moved previously; b) if the rook has been moved previously; c) if the king is in check; d) if the square the king crosses or reaches is attacked by an enemy man; e) if there is a piece of either colour between the king and the rook. A player may castle if his king has been in check, if his rook is under attack, or if (for queen's side castling) his rook crosses a square guarded by an enemy man. (A player may not castle with a rook created by promotion, although the wording of the laws does not make this clear.) For castling on the king's side White plays Ke1–g1 and Rh1–f1, Black plays Ke8–g8 and Rh8–f8; known as short castling, this is shown by the symbol 0-0 or 00. For queen's side or long castling White plays Ke1–c1 and Ra1–d1, Black plays Ke8–c8 and Ra8–d8, shown by the symbol 0-0-0 or 000. Although a player moves both king and rook on his turn to play, castling is technically a move of the king, which should be touched first; or both king and rook may be touched simultaneously. Playing the rook first does not contravene the laws but might create confusion about whether the rook's move alone is intended.

In SHATRANJ the king could be moved only one square in any direction, and the first extension of its powers came in medieval times, perhaps in the 13th century. CESSOLE states that a previously unmoved king at e1 could be played in one move to c1, c2, c3, d3, e3, f3, g3, g2, or g1, or could even make a longer leap, to b1 or b2. There were however various restrictions and no widespread uniformity. Castling was a natural development from this leap. LUCENA shows modern castling in two moves: 1 e4 e5 2 Nf3 Nc6 3 Bc4 Bc5 4 d3 Nf6 5 h3 d6 6 Bb5 a6 7 Ba4 Rf8 8 Nc3 Kg8 (the leap) 9 Be3 Bxe3 10 fxe3 h6 11 Qd2 Qe7 12 Rd1 Be6, and White makes a leap 13 Kc1. By the end of the 16th century castling was firmly established as a single move, but there were 16 versions: Kf1 & Re1, Kg1 & Re1, Kg1 & Rf1, Kh1 & Re1, Kh1 & Rf1, Kh1 & Rg1, and ten queen's side permutations. There were also regional variations. Sometimes castling was forbidden if as a consequence the rook would attack an enemy man, or if the king had been in check previously. Sometimes a king could pass over a square attacked by an enemy man, or a player could castle if his king had been moved but not checked. Sometimes the g- or h-pawn could be moved at the same time. Ruy LÓPEZ, in his book of 1561, quoted castling as it is now played and this became generally established by the 17th century except in Italy, where many versions of castling remained in use until the early 20th century. This 'free castling' aroused the sharp tongue of van der LINDE—'free—as in free love', he said. By mistake or otherwise a player sometimes castles after having moved his king away from and back to its starting square. In an Irish club game in 1973 no one noticed when one of the players, W. Heidenfeld, castled for the second time. Nevertheless he lost the game.

The name for the combined move of the king and rook relates to the less important piece in all European languages. German language purists attempted to introduce *Königswechsel* instead of *Rochade*, with little success.

Hanspeter Suwe, 'Die historische Entwicklung der Rochade', is an article published in *Schachwissenschaftliche Forschungen*, Dec. 1975.

CASUAL GAME, see FRIENDLY GAME and SKITTLES, and, for an example, ORANG UTAN OPENING.

CATALAN OPENING, 172. White continues Bf1–g2 and Ng1–f3, moves that complete what is sometimes called the Catalan System, a standard opening since the 1930s. (The moves are not necessarily played in the order given.) At the Barcelona tournament 1929, TARTAKOWER played, as White, the moves Pd4, Nf3, Pg3, and Bg2, and named the opening, which had been played previously by others, after the region. The move Pc2–c4 later became an essential part of the system, a means by which White might extend the range of his LIGHT BISHOP. (See ANTI-POSITIONAL MOVE; BLUNDER; KROGIUS; PORTISCH; SOSONKO.)

CATEGORIES, see CLASSIFICATION OF PLAYERS and TOURNAMENT CATEGORY.

CAVALLOTTI COUNTER-GAMBIT, 51, perhaps a more correct name for the ALBIN COUNTER-GAMBIT. The Italian player Mattia Cavallotti (*c.*1855–*c.*1915) played it in the Milan tournament 1881. He edited a book about this event, and subsequently edited a chess column in the Milan paper *Sport Illustrato*.

CENTRALIZATION, the act of bringing pieces to the centre or moving them so that they control central squares. Queens, bishops, and knights are likely to gain mobility when placed on central squares, but rooks, which perform well from the edges, are less often moved to the middle of the board. In the endgame the king is often moved to the centre because it can then be brought to any part of the board in few moves. For a game in which the king is centralized in the middle-game see SVESHNIKOV.

CENTRAL ZONE, the 16 squares in the centre of the board.

CENTRE, the area in the centre of the board varying from four squares (the basic centre) to 16 squares (the central zone); the pawn centre. The central squares are of major strategic importance throughout the game: in the opening players struggle to control them, in the middle-game the central situation determines the course of play, in the endgame pieces may be centralized ready for action on any part of the board. The manner in which the central squares are controlled normally depends upon the kind of PAWN CENTRE that the players contrive to bring about; but the central squares remain important even when all the centre pawns have been exchanged, a situation known as a vanished centre.

CENTRE ATTACK, 394, a graphic name for a line in the CLOSE DEFENCE to the SPANISH OPENING.

CENTRE COUNTER GAME, 308, a defence first given by LUCENA, and sometimes called the Scandinavian Opening or Centre Counter-gambit. (See PERPETUAL CHECK.)

CENTRE GAME, 342, an opening dating back at least to 1590.

CENTRE PAWN, the d- or e-pawn.

CERIANI, LUIGI (1894–1969), Italian composer from Milan, doctor of engineering, manufacturer. Ceriani began composing around 1924 and became one of the world's leading exponents of the art of RETROGRADE ANALYSIS. His *32 Personaggi e 1 Autore* (1955) is a book of 657 pages containing more than 400 problems of various kinds, most of them composed by him; and his *La genesi delle posizioni* (1961) contains 155 retro-analytical problems. (See LAST MOVE PROBLEM.)

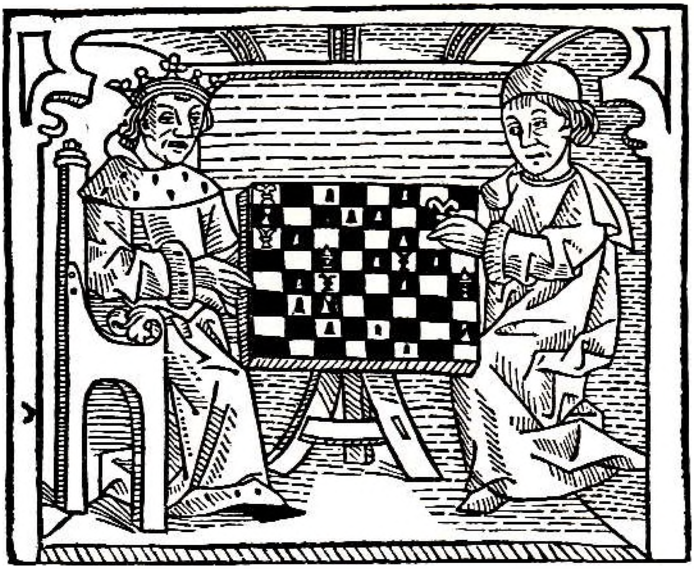
CERON, ALFONSO (16th century), also known as Zerone, Xeron, or Girone, Spanish player from Granada, reputedly the equal of Ruy LÓPEZ, and author of an unpublished chess book. In matches played in the court of Philip II of Spain around 1575 Ceron drew with LEONARDO of Calabria and lost to BOI of Sicily.

CESSOLE, JACOPO DA (13th–14th cent.), Dominican monk who was the author of the most famous of chess MORALITIES. More than a hundred manuscript copies are extant. Caxton's famous *Game and Playe of the Chesse*, one of the first printed books in English and widely admired for the woodcuts of the second edition, was one of the numerous translations.

The appearance of Cessole's name in about 30 forms has led to assertions that he was French, Spanish, or Greek, but most likely he came from Cessole near Asti, Italy, and was a Lombard. In 1317–18 he was in charge of the inquisition in Genoa.

In the last quarter of the 13th century Cessole gave a series of sermons using chess as a framework. Because they were so popular Cessole made a book of them, using *De Regimine Principum* by Egidius Romanus (Guido Colonna) as his basis. The result was *Liber de moribus Hominum et officiis Nobilum ac Popularium super ludo scacchorum*. The first of many printed versions appeared in Utrecht in 1473. Caxton's first edition was printed in Bruges around 1475, and the second edition in London around 1481.

Because Cessole wanted to extend his ALLEGORIES he gave each pawn a distinct character, which

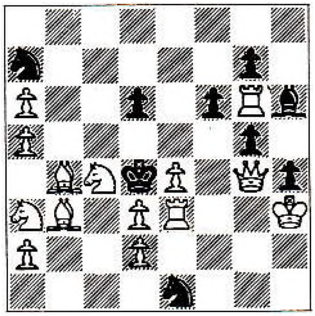


An illustration from *The Game and playe of the chesse*, Caxton's translation of Cessole's *Liber de ludo scacchorum*

led some later readers to suppose, incorrectly, that real pawns were unmatched.

CHANDLER, MURRAY GRAHAM (1960–), International Grandmaster (1983), a New Zealander who settled in England at the age of 15, subsequently playing for his adopted country in the Lucerne OLYMPIAD, 1982. He scored +4=6 to share first prize at New York 1980, came second (+5=5−1) equal with HORT at Dortmund 1983, and scored +5=6 (a GM norm) to share first prize at Amsterdam 1983, a Swiss system tournament. Chandler has edited the magazine *Tournament Chess* since its inception in 1982.

CHANGED MATE, a problemist's term for one kind of changed play: White's mating move in one PHASE of a problem differs from that in another although both are made in reply to the same black move.



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A problem by VISSERMAN, *L'Italia Scacchistica*, 1961. The position is a BLOCK with four SET PLAY mates (those that would occur if Black were to move first):

1 . . . Na~ 2 Nb5
1 . . . Ne~ 2 Nc2
1 . . . d5 2 e5
1 . . . f5 2 Rxd6.

The key, 1 Nc5, makes a new block, with three added mates (1 . . . dxc5 2 Qd7, 1 . . . fxc5 2 Rxd6, 1 . . . Kxc5 2 Bc3) and four changed mates:

1 . . . Na~ 2 Nc6
1 . . . Ne~ 2 Nf3
1 . . . d5 2 exd5
1 . . . f5 2 exf5.

For other examples of changed mates see RUKHLIS THEME, ZAGORUIKO THEME, and the problem by VUKCEVICH under BLOCK.

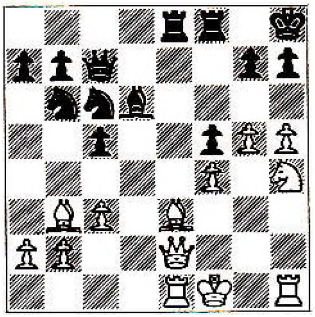
CHANGED PLAY, the play in one PHASE of a problem as contrasted with (changed from) that in another. It takes different forms, e.g. CHANGED MATE, MATE TRANSFERENCE, and is the basis of several problem themes, e.g. RUKHLIS THEME, ZAGORUIKO THEME. See also RECIPROCAL PLAY and the problem given under RUDENKO.

CHARLICK GAMBIT, 115. Henry Charlick (1845–1916), the first Australian champion, introduced this dubious line in the early 1890s with the object of preventing White from playing a close game. He hoped to gain a lead in development after 2 dxe5 d6? e.g. 3 exd6? Bxd6; instead of 2 . . . d6 Black should play 2 . . . Nc6 as in the ENGLUND GAMBIT.

CHAROUSEK (pron. Kharoosek), RUDOLF (1873–1900), law student, born in Bohemia and brought to Hungary when an infant, whose chess career was short but brilliant. He left a legacy of fine games, many of them stemming from GAMBITS, which suited his attacking style. His first strong tournament was Nuremberg 1896, when he was brought in as a substitute for BURN. Subsequently he played in three other major events: Budapest 1896, first (+7=3−2) equal with CHIGORIN (who won the play-off) ahead of PILLSBURY, JANOWSKI, SCHLECHTER, and TARRASCH; Berlin 1897 (Sept.–Oct.), first (+12=5−2) ahead of Janowski, Schlechter, and Chigorin; Cologne 1898, second equal with Chigorin and W. COHN after Burn ahead of STEINITZ, Schlechter, and Janowski. Throughout these years he suffered from tuberculosis, which caused his early death.

P. W. Sergeant, *Charousek's Games of Chess* (1919) contains 146 games; L. Bachmann, *Rudolf Charousek* (1930) is a collection of 101 games with German text.

Charousek–Walbrodt Berlin 1897 Falkbeer Counter-Gambit
1 e4 e5 2 f4 d5 3 exd5 e4 4 d3 Qxd5 5 Qe2 Nf6 6 Nd2 Bf5 7 dxe4 Bxe4 8 g4 Be7 9 Nxe4 Nxe4 10 Bg2 Qa5+ 11 Kf1 Nd6 12 Bd2 Qb6 13 Re1 Nc8 14 Be3 c5 15 c3 0-0 16 h4 Nc6 17 h5 Qc7 18 g5 Nb6 19 Be4 f5 20 Be2 Bd6 21 Bb3+ Kh8 22 Nf3 Rac8 23 Nh4



White's threat (Ng6+) is decisive. If 23 . . . c4 24 Ng6+ and now 24 . . . Kg8 25 Bxb6 or 24 . . . hxg6 and White mates in four. 23 . . . Rf7 24 Bxf7 25 Qd3 Nd5 26 g6 Black resigns.

CHATARD–ALEKHINE ATTACK, 648, or Albin Attack, a popular line in the FRENCH DEFENCE originated by Albin in the 1890s and analysed a few years later by the French player Eugène Chatard (1850–1924). His analysis may have influenced ALEKHINE to use this variation in 1914, and it is sometimes called the Alekhine Attack.

CHATRANG, the old Persian word for chess derived from the Sanskrit CHATURANGA. Following the Islamic conquest of Persia (638–51) *chatrang* was gradually superseded by the Arabic SHAṬRANJ.

CHATURANGA, the earliest chess precursor that can be clearly defined. The Sanskrit name means quadripartite and was also used to describe the Indian army which had four divisions: elephants, cavalry, chariots, and infantry. The 'army game' with its analogous elephants, horses, chariots, and pawns had the same name. The date of the game's origin is unknown, but documentary evidence exists from the beginning of the 7th century. Claims for earlier accounts have proved mistaken. The men were rajah (king), mantri (counsellor, ancestor of the FERS), gaja (elephant, later called FĪL), asva (horse), ratha (chariot, later called rook), and pedati (infantry or pawns). For a description of the game see SHAṬRANJ, the Islamic version for which there is a greater abundance of evidence. On account of FORBES's false trail the ancestor of *chaturanga* was once thought to be a form of four-handed chess, no evidence of which exists before the 11th century.

CHECK, a move that attacks a king; to make such a move. If a player's king is attacked he or his king is said to be in check, and he must get out of check immediately. This may be done in one of three ways. For example, after 1 e4 e5 2 f4 exf4 3 Nf3 Be7 4 Be2 Bh4+ White may capture the checking piece (5 Nxh4), interpose one of his men (5 g3), or move his king (5 Kf1). Check may be given by a pinned piece. A player may not castle to get out of check, nor may he play so that he leaves himself in check. The two kings can never occupy adjoining squares. If a player cannot get out of check he is checkmated, and the game is over. Until the early years of the 20th century a player was expected to announce a check; this was mandatory in some codes of laws but is not required by the FIDE laws. Another long-standing practice, saying 'check to the queen' when she was attacked, was largely abandoned in the 19th century. For an older custom see CHECK-ROOK. The word check is derived from the Persian shāh, meaning king.

CHECKLESS CHESS, or prohibition chess, an unorthodox game in which neither player may check except to give checkmate. The consequence of this special rule is that a player may use his king as an attacking piece, perhaps advancing it far into the enemy position. Also a king may guard a piece from a distance by playing so that its capture would give check. For problems a FAIRY MATE is usually required.

CHECKMATE, or mate, a position in which a player is unable to move his king out of check; to make the move that brings about such a position. The object of the game is to checkmate one's opponent, and when this happens the game ends. No subsequent event, e.g. a player's failure to stop his clock, can alter this result. According to article 11 of the laws there is no other way to win although players often resign before they can be mated. However, in a competition the ARBITER may award victory to a player if his opponent exceeds the time limit or otherwise infringes the laws and rules. The word is derived from the Persian words shāh, meaning king, and māt, meaning helpless or defeated.

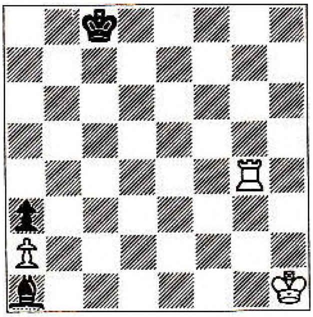
Checkmate is a unique characteristic. In other board games sacrifice is justified only if material can be regained later; but in chess any number of men may be sacrificed, all kinds of advantage ceded, provided only that checkmate may be given.

CHECK-ROOK (Pers. shāh-rukh). According to murray this term was used in the old game to announce that a move both gave check and attacked a rook. The rook was the most powerful piece in the old game and its capture by a lesser man was often decisive, as is usually the case with a family check in the modern game. timur is said to have given check-rook in a game when news arrived of the birth of a son and the completion of a new town by the river Jaxartes (Syr Darya). He named both his son and the town Shāh-rukh. This tale is from Herbelot's *Bibliothèque Orientale*, 1697, in which the author says that shāh-rukh means a check given by a rook.

CHEKHOVER, VITALY ALEXANDROVICH (1908–65). Soviet player, composer, and analyst, International Master (1950), International Judge of Chess Compositions (1956), International Master for Chess Compositions (1961), musician and pianist. An active player in the 1930s, he achieved his best two tournament victories in 1936, both shared: with lisitsin in the Championship of the Trade Unions and with rauzer at Leningrad. Chekhover played in the Leningrad Championship several times, coming third in 1932, equal first in 1937, and first in 1949. In 1936 he turned to the composition of studies and in 1959 published 70 of them together with 14 endgames from his play in *Shakhmatnye etyudi i okonchaniya*. He wrote the section on knight endings in averbakh's comprehensive endgame treatise.

CHEPIZHNY, VIKTOR IVANOVICH (1934–), Soviet composer specializing in orthodox two- and three-movers, International Judge of Chess Compositions (1965), International Master for Chess Compositions (1969). He won the two-mover section of the seventh (1962–4), eighth (1965–6), and ninth (1967–8) USSR Composing Championships. Trained as an engineer, he subsequently took a post as head of the chess department in a publishing house.

CHÉRON, ANDRÉ (1895–1980), French player, analyst, and composer, International Judge of Chess Compositions (1957), International Master for Chess Compositions (1959). Chess champion of France in 1926, 1927, and 1929, he played for his country in the London Olympiad, 1927. In his youth he moved to the Swiss Alps on account of frail health and from then he gave most of his time to study of the game. He composed both studies and problems but above all he investigated the basic endgame. The second edition of a four-volume treatise, *Lehr- und Handbuch der Endspiele* (1969–71), was the culmination of many years' work. His aim was to present all known information about the basic endgame together with a selection of the best studies that relate to this phase. He drew from many sources and added, without excessive modesty, a considerable contribution of his own. The work is essential reading for students of the endgame.



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A composition by Chéron, *France-Illustration*, 1949. He was the first to discover positions in the endgame R+P v. B+P that could be won only if the fifty-move law were suspended.

1 Ra4 Bb2 2 Ra7 Kb8 3 Rh7 Be5 4 Kg2 Bc7 5 Rd7 Be5 6 Kf3 Kc8 7 Ra7 Bb2 8 Ke4 Kd8 9 Kf5 Ke8 10 Ke6 Kf8 11 Rf7+ Kg8 12 Rf1 Kg7 13 Rf3 Bc1 14 Rf7+ Kg6 15 Rf1 Bb2 16 Rg1+ Kh6 17 Kd5 Kh5 18 Rg2 Bc1 19 Rg3 Kh4 20 Rg1 Bb2 21 Kc4 Be5 22 Kb3 Bd6 23 Rg6 Bf8 24 Kc4 Kh5 25 Rg8 Be7 26 Rg2 Bd6 27 Kd5 Bh4 28 Rg3 Kh4 29 Rb3 Bf8 30 Rf3 Be7 31 Ke6 Bc5 32 Rc3 Bf8 33 Rc8 Bg7 34 Kf5 Bh2 35 Rd8 Kh5 36 Rd6 Kh4 37 Rd3 Bc1 38 Rc3 Bb2 39 Rc3 Bc1 40 Re1 Bb2 41 Rg1 Kh3 42 Kf4 Kh2 43 Rg4 Kh3 44 Kf3 Kh2 45 Rh4+ Kg1 46 Rh3 Bd4 47 Ke2 Bc5 48 Kd1 Kg2 49 Rd3 Kf2 50 Kc2 Ke2 51 Rc3 Bb4 52 Rh3 Bd6 53 Kb3 Kd2 54 Rh6 Bc5 55 Rc6 Be7 56 Rc7 Bf8 57 Rc8 Be7 58 Re8 Bc5 59 Kc4 Bf2 60 Ra8 Kc2 61 Rxa3.

CHESS-BOARD, see board.

CHESS CLOCK, see clock.

CHESSMEN, the pieces and pawns. Many decorative sets have been made showing great beauty, power, or wit. Made for ceremonial or artistic purposes, they are outside the mainstream of chess development, although they provide a life interest for specialists such as hammond. Illustrations depicting chess being played have, throughout the centuries, shown only plain sets. Other than in chinese chess where all of the men are the same disc shape (distinguished by ideograms) and shogi, sets have always used shape to differentiate the pieces. It is often said that Muslim sets are simple because of religious objection to the making of images of living creatures, but with the exception of the relatively recent horse's head for the knight this has always been the case with ordinary playing sets. The main criteria have been simplicity of design and ease of production. In more recent centuries this has included the use of the lathe.

SAINT GEORGE CHESSMEN and others of similar patterns were popular from the 18th century, but in the second half of the 19th century STAUNTON CHESSMEN became the standard design. (See also LEWIS CHESSMEN.)

Hans and Siegfried Wichmann, *Chess, the Story of Chesspieces from Antiquity to Modern Times* (1964) is an English translation of *Schach, Ursprung und Wandlung der Spielfigur* (1960).

CHICAGO GAMBIT, 529, the IRISH GAMBIT.

CHICCO (pron. Key-co), ADRIANO (1907–), Italian chess historian and problem composer, International Judge for Chess Compositions (1956), International Master of Chess Compositions (1967), state lawyer. He was the problem editor of *L'Italia Scacchistica* for 16 years and wrote *Il Problema da scacchi* (1943). The author of many careful papers on chess history, he discovered a number of chess manuscripts of which the most important is a CIVIS BONONIAE MS of 1454 from Modena. With the Italian player Giorgio Porreca (1927–) he wrote *Il Libro completo degli scacchi* (1959) and *Dizionario Enciclopedico degli Scacchi* (1971).

CHIGORIN, MIKHAIL IVANOVICH (1850–1908), from about 1883 to 1898 one of the best four or five players in the world. Born near St Petersburg, he settled there after completing his education. His schoolteacher, one of KIESERITZKY's boyhood friends, taught him the moves of chess at the age of 16. Not at first attracted to the game, he finished his studies and took a government post. Around 1874, however, he developed a passion for chess and not long afterwards gave up his job for the impecunious life of a chess professional. After playing matches against SCHIFFERS in 1878 (+7−3 and +6=1−7), in 1879 (+7=2−4), and in 1880 (+7=3−1), and against ALAPIN in 1880 (+7−3), Chigorin was regarded as the best player in the city if not in Russia. In his first international tournament (Berlin 1881) he shared third place with WINAWER after BLACKBURNE and ZUKERTORT, and at the great London tournament of 1883 took fourth place after Zukertort, STEINITZ, and Blackburne ahead of MASON, MACKENZIE, and Winawer.

In 1889 Chigorin unsuccessfully challenged Steinitz for the world championship (+6=1−10). At New York a month or so later he shared first prize with WEISS in America's first international tournament, and in 1890 he drew a match with the third prize winner GUNSBERG (+9=5−9). In two famous transatlantic telegraph games, 1890–1, Chigorin defeated Steinitz (+2). Of the many opening variations that Steinitz had advocated in his writings Chigorin was permitted to choose two for these games, a circumstance that greatly favoured him. In 1892 Chigorin again challenged Steinitz and again lost (+8=5−10). In 1893 he drew with TARRASCH (+9=4−9), a fine series of games noted both for their fighting quality and the clash of ideas; and in 1895 he defeated Schiffers (+7=3−3).

Chigorin had now reached the highest point of his career, marked by his best two tournament achievements: Hastings 1895, second (+14=4−3) after PILLSBURY ahead of LASKER, Tarrasch, and Steinitz; and Budapest 1896, first (+7=3−2) equal with CHAROUSEK whom he defeated in a play-off (+3−1). The best of his subsequent achievements were: Cologne 1898, second equal with Charousek and W. COHN after BURN; Monte Carlo 1901, third equal with SCHIEVE after JANOWSKI and SCHLECHTER; and Łódź 1906, a contest of four masters, second (+5=1−3) after RUBINSTEIN. Chigorin affirmed his position as Russia's leading player by winning the first three All-Russia tournaments (1899, 1900–1, 1903), and after SALWE had won the fourth in 1906 Chigorin challenged him to a match and won (+7=3−5). In 1907 he failed badly in tournament play and while taking the cure at Carlsbad in the autumn the doctors told him he had only a few months to live; at the very end of his life he returned to his estranged wife and his daughter, then living at Lublin, and there he died of diabetes in the following January.

Chigorin's style was marked by fine tactical skill and an imaginative approach to the problems of the opening phase. At Vienna 1903, when everyone had to play the unfashionable KING'S GAMBIT Accepted he came first well ahead of MARSHALL, Pillsbury, and MARÓCZY. Chigorin rejected the doctrinal approach of both Steinitz and Tarrasch, but he accepted some of Steinitz's ideas, notably a belief in the soundness of the defensive centre, in which respect his investigations of the CLOSE DEFENCE to the SPANISH OPENING have proved of lasting value. He also pioneered some variations of the SLAV DEFENCE. His original talent produced many lively games and Russians both then and since have regarded him as the founder of their so-called school of chess.

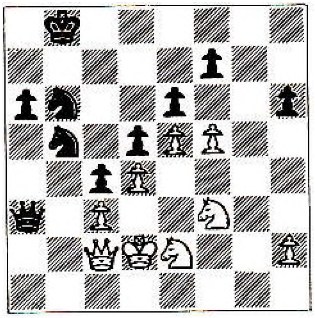
A large bearded man, Chigorin was 'decidedly handsome' although 'in difficult positions he gets very excited and at times seems quite fierce.' He was a 'bundle of nerves', writes Marshall, 'constantly swinging his crossed leg back and forth'. He was fond of drink and in his world title matches was supplied with free brandy, the bottle standing by the chess-board. (Meanwhile Steinitz drank champagne for his nerves 'on doctor's orders'.)

Chigorin contributed significantly to the cause of chess in Russia, founding a chess club in St Petersburg, lecturing in many cities, and writing for several magazines and chess columns. Russia's second chess magazine *Shakhmatny Listok* (1876–81), with a circulation of less than 200, was subsidized by him and he was the main support of two other magazines: *Shakhmatny Vestnik* (1885–7) and *Shakhmaty* (1894). The founding of a national chess association, a cause he espoused for many years, took place six years after his death. (See SCHOOLS OF CHESS.)

N. I. Grekov, *M. I. Chigorin* (1939) contains 281 games and biography, with text in Russian; I. Romanov, *Tvorcheskoe Nasledie Chigorin* (1960) contains 177 games (complementing those in Grekov's book) and 90 pages of well researched biography; L. Abramov, *Weltgeschichte des Schachs: Tschigorin* (1960) contains 400 games, about 100 of them annotated.

Chigorin–Tarrasch 20th match game St Petersburg 1893 French Defence, Chigorin Variation

1 e4 e6 2 Qe2 Be7 3 b3 d5 4 Bb2 Bf6 5 Bxf6 Nxf6 6 e5 Nd7 7 Qg4 g6 8 f4 Nc6 9 Nc3 Nb4 10 Kd1 Nc5 11 Qe2 a6 12 a3 Nc6 13 Nf3 b6 14 d4 Nd7 15 Qe3 Ne7 16 Bd3 c5 17 Ne2 Bb7 18 c3 Qc7 19 Nd2 b5 20 Ke1 c4 21 bxc4 bxc4 22 Bc2 Bc6 23 Kf2 Rb8 24 Rab1 Rxb1 25 Nxb1 Qa5 26 Qc1 Nb6 27 Qb2 Kd7 28 Nd2 Kc7 29 Rb1 Rb8 30 Qc1 Ba4 31 Bxa4 Nxa4 32 Rxb8 Kxb8 33 Nf3 Qb5 34 Qc2 h6 35 Nc1 Nc6 36 Ke2 Na7 37 Kd2 Qa5 38 Ne2 Nb5 39 g4 Nb6 40 f5 gxf5 41 gxf5 Qxa3



Black has at last won a pawn on the queen's side, but he succumbs to an attack on the other side of the board. 42 fxe6 fxe6 43 Ne1 Qf8 44 Qg6 Nc7 45 Ng2 Kc8 46 Ngf4 Qe7 47 Qxh6 a5 48 h4 a4 49 h5 a3 50 Nc1 Nd7 51 Qg6 Nf8 52 Qg8 Kd7 53 h6 Ne8 54 Na2 Qh4 55 Qf7+ Qe7 56 Qh5 Qh7 57 Nb4 Nc7 58 Qg5 Qe7 59 Qg8 Qh4 60 Qg7+ Qe7 61 Nh5 a2 62 Nf6+ Kc8 63 Qxe7 a1=Q 64 Qxf8+ Kb7 65 Nd7 Na6 66 Nc5+ Black resigns.

CHIGORIN DEFENCE, 49, an unusual way of declining the QUEEN'S GAMBIT introduced by CHIGORIN towards the end of the 19th century.

CHIGORIN INDIAN DEFENCE, 140, the OLD INDIAN DEFENCE.

CHIGORIN VARIATION, 24 in the Queen's Pawn Opening sometimes called the RICHTER Variation and sometimes named after PONZIANI who analysed it first; 235, the CLOSE VARIATION of the SICILIAN DEFENCE; 402 in the Spanish Opening played successfully in the game Duras–Chigorin, Nuremberg 1906; 660, CHIGORIN's ingenious attack against the FRENCH DEFENCE, played by him in his match against TARRASCH, 1893.

Also 76 in the SEMI-SLAV DEFENCE of the QUEEN'S GAMBIT Declined, favoured by Chigorin in the 1890s. Black's first six moves constitute the COLLE SYSTEM, a preparation for the advance of his king's pawn (. . . e6–e5).

CHINESE CHESS (*Hsiang ch'i*), the most important regional variety of chess. The modern form is here described. The men are moved on the line-intersections (points) of a board that has nine files and ten ranks. The space between the fifth and sixth ranks is called the river. Diagonal lines at each end of the board define the limits of a nine-point fortress. The men are shaped like draughtsmen, identified by characters on the face and coloured green (or blue) for the player who moves first and red for his opponent. (The beautifully carved sets often found in antique shops and labelled as Chinese were made for export.) The diagram shows the array; a description of the men and the way they move follows.

The general, depicted as a king (K), is moved like a WAZIR but not permitted to leave the fortress.

The counsellor (C), sometimes called a mandarin, moved like a FERS, also not permitted to leave the fortress.

The elephant (E), moved like a FIL but cannot leap or cross the river.

The MAO (M).

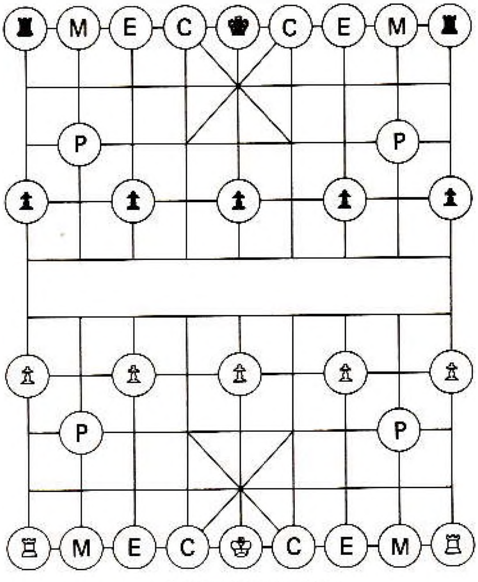
The chariot, depicted as a rook (R) and moved in the same way.

The PAO (P), representing the ballista and sometimes called a cannon.

The soldier, depicted as a pawn, moved directly forward one square at a time or alternatively sideways (laterally) after crossing the river.

On the tenth rank the pawn may only move sideways.

The pao was a 13th-century invention; the moves of the other men and of the early Indian chessmen have much in common. (See HISTORY OF CHESS.)



Chinese Chess array

A player's aim is to mate his opponent's general. He may also win by stalemate. Perpetual check is not permitted. Generals may not face one another with no man intervening. For example, a green king on e1 and pawn at c9 would stalemate a red king at d10; add a green pawn at c10 and Red is checkmated. The shortest game ending in mate: 1 Ph5 Phe8 2 Pg5 Pe9 3 Pxg10.

A game from *Chin tai hsiang ch'i ming chü hsuan* (selected famous modern games of Chinese chess). Shanghai, 1958 (using international chess notation).

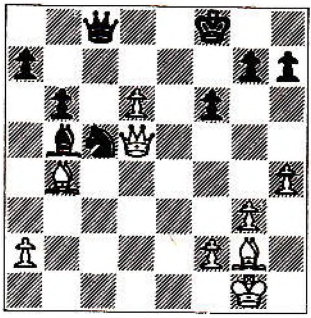
1 Phe3 Mg8 2 Mg3 Mc8 3 e5 Cdc9 4 Mc3 Rh10 5 e6 e7xe6 6 Mce4 Ph4 7 Pxc6+ Ece8 8 Pbc3 Pxe4+ 9 Mxe4 Rh6 10 Ri2 Rd10 11 Rb1 Pa8 12 Rf2 Pxa4 13 Mf6 Rh8 14 Mxc8 Rd8 15 Md6+ Mge7 16 Pxc7+ Kd10 17 Mxc8+ Rxc8 18 Rd2+ Rhd8 19 Pd7+ Re8 20 Pxi7+ Rcd8 21 Rb10+ Kd9 22 Pi9+ Cf8 23 Rxd8+ Rxd8 24 P6e9 mate.

Terence Donnelly, *Hsiang ch'i The Chinese Game of Chess* (1974).

CHRISTIANSEN, LARRY MARK (1956–), American player from California. He won the US Junior Championship in 1973, 1974 (shared), and 1975, and was awarded the title of International Grandmaster (1977) for his performance in category 8 tournaments at Torremolinos in 1976 and 1977, winning second and first prizes respectively. Since then he has achieved several excellent tournament results: Cienfuegos 1979, second (+7=5−1) after SVESHNIKOV; Linares 1979, first (+6=4−1) ahead of KORCHNOI; US Championship 1980, first (+4=7−1) after a play-off with BROWNE and L. EVANS; Linares 1981, category 13, first (+6=4−1) equal with KARPOV.

Christiansen–Portisch Linares 1981 English Opening, Symmetrical Variation

1 c4 c5 2 Nc3 Nf6 3 Nf3 e6 4 g3 Nc6 5 Bg2 d5 6 cxd5 Nxd5 7 0-0 Be7 8 d4 0-0 9 e4 Nxc3 10 bxc3 cxd4 11 cxd4 Bf6 12 Bb2 b6 13 Rb1 Bb7 14 d5 exd5 15 cxd5 Na5 16 Ne5 Bxe5 17 Bxc5 Rc8 18 Rc1 Qd7 19 Bc3 Ba6 20 Re1 Nb7 21 Qd4 f6 22 Bb4 Rxc1 23 Rxc1 Rc8 24 Rxc8+ Qxc8 25 h4 Bb5 26 d6 Nc5 27 Qd5+ Kf8



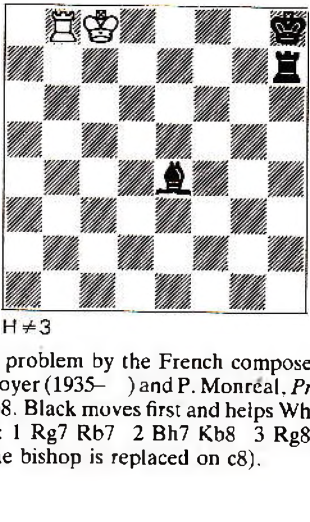
28 Qe4 Kf7 29 Qe7+ Kg6 30 h5+ Kxh5 31 Qf7+ Black resigns.

CHRISTMAS SERIES, see WHITE, A. C.

CINEMA AND CHESS. A few films have been made about chess: *White Snows of Russia*, a biography of ALEKHINE written by Kotov and filmed in Russia; *Le Joueur d'échecs*, made in France in 1926 (silent) and again in 1938, a fictional account of the TURK; and *Black and White as Day is Knight*, a study of paranoia in world chess champions using facts from the 1972 and 1978 world championship matches. Among films using chess as a main element are *Die Schachnovelle* (1960), a German film of a story by Stefan Zweig which was translated into English as *The Royal Game*, and *Chess Fever*, a Russian film made during the international tournament Moscow 1925 and starring CAPABLANCA. *The Great Chess Movie* is a Canadian documentary made in 1983.

CINÉMA DES ÉCHECS, a technique for printing a game by giving a diagram for every move, making it possible to follow a game without a knowledge of notation, and first used in 1819 when an edition of PHILIDOR's book was published in London by J. G. Pohlman. The name was made popular by the French writer Alphonse Gœtz (1865–1934) when his book with that title was published in 1922.

CIRCE CHESS, an unorthodox game invented by the French composer Pierre Monréal (1916–) in 1967. Captured men are replaced on their supposed square of origin: rook, bishop, and knight on a square of the same colour as that on which they were captured, pawns on the same file as that on which they were taken, pieces obtained by promotion as for other pieces. Kings cannot be captured. If the replacement square is occupied the captured man is removed from the board in the usual way. A man cannot be taken if its replacement would place the capturer in check. Circe chess is probably less used by players than by composers, who have established a rule for the capture of unorthodox pieces: these are to be replaced on the queening square of the file on which they are captured.



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A Circe problem by the French composers Jean-Pierre Boyer (1935–) and P. Monréal, *Problème*, May 1968. Black moves first and helps White mate in three: 1 Rg7 Rb7 2 Bh7 Kb8 3 Rg8+ Rxh7 mate (the bishop is replaced on c8).

CIRCULAR CHESS, see ROUND CHESS.

ĆIRIĆ (pron. Chiritch), DRAGOLJUB MILADIN (1935–), International Grandmaster (1965), professional player and writer. A leading Yugoslav player in the 1960s, he came third (+5=10) after SPASSKY and UNZICKER at Sochi 1965, and shared first place in two tournaments at Sarajevo, with TAL in 1966 (when he scored +9=4−2), and with LEIN in 1968. Ćirić played in the Olympiads of 1966 and 1968, and not long after the last of these events he retired from master play on account of poor health.

CIVIS BONONIAE (viz. citizen of Bologna), the pen name of the author of a manuscript collection of 288 problems written before 1450. The author, who includes 191 problems from the earlier BONUS SOCIUS MS, states that he gave all the problems that he knew. He concealed his identity, as yet undeciphered, in a Latin poem of 24 lines. Many positions were designed for wagering purposes and Civis Bononiae gives two pages of tips for tricking the victim, such as pretending to be unsure of the position so that if the antagonist chooses the right side some apparently harmless changes can be made to restore the advantage. Proving the absence or presence of a solution may be equally difficult and some problems were intentionally composed without solutions, then an acceptable practice.

H. J. R. MURRAY published the 288 problems in his *History of Chess* (1913). Perhaps the best copy of the manuscript is one made in 1454, now in the Estense Library of Modena. This copy has an additional 245 problems, and for these 192 solutions are in Latin, 53 in Italian. (See ZERO-POSITION.)

CLARKE, RICHARD WILLIAM BARNES (1910–75), creator of the British system of GRADING. He gave up active chess after leaving Cambridge University, where he played second board between C. H. O'D. ALEXANDER and Jacob Bronowski (1908–74). At first a financial journalist (one of the two who created the *Financial Times Index*), he became, at the outbreak of the Second World War, a 'temporary' civil servant, remaining to become one of the most distinguished of them, and to receive a knighthood. (See RATING.)

CLASSICAL CENTRE, two centre pawns of the same colour, abreast on the fourth rank. These pawns attack four squares on the fifth rank and may thus restrict the opponent's mobility. Early attempts to make such a centre are often foiled, e.g. 1 e4 e5 2 Nf3 Nc6 3 Bc4 Bc5 4 c3 Nf6 5 d4 exd4 6 cxd4 Bb4+ 7 Bd2 Bxd2+ 8 Nbxd2, and Black can strike back by 8 . . . d5. A subtler strategy is first to prevent such counter-play and then to establish the pawns on the fourth rank. This happens, for example, in many variations of the CLOSE DEFENCE to the SPANISH OPENING in which White plays Pd2–d4 on his tenth or eleventh move. In some openings a player encourages his opponent to set up a classical centre early in the game so that the pawns shall become a target for a counterattack, as happens, for example, in the EXCHANGE VARIATION of the GRÜNFELD DEFENCE. (For examples in which the classical centre brings advantage see CHRISTIANSEN, KROGIUS, LEONHARDT, and SPASSKY and for examples when it is subjected to a successful counterattack see PAWN FORMATION (Petrosyan's game) and MCDONNELL.)

CLASSICAL DEFENCE or **VARIATION,** a name given to a line which is or seems to be traditional or was once much played and thought at the time to represent best play on both sides.

Of some antiquity are: 331 in the BISHOP'S OPENING; 555, a sound way of declining the KING'S GAMBIT; 573 in the King's Gambit Accepted; 417 in the SPANISH OPENING, the CORDEL DEFENCE. The first three were given by Ruy LÓPEZ the last by LUCENA.

From the second half of the 19th century there is 642, one of the main variations of the FRENCH DEFENCE.

From the 20th century there are: 100 in the QUEEN'S GAMBIT Declined; 149 in the NIMZO-INDIAN DEFENCE (see FLOHR); 301 in the CARO–KANN DEFENCE (see PIRC).

CLASSIFICATION OF PLAYERS. Since the Second World War classification has been based on GRADING or RATING and the latter is one of the bases on which FIDE TITLES are awarded.

Classification, however, is probably as old as the game. In Islam of the 9th century leading players were called 'Aliyāt, titles not lightly bestowed. Carrera, writing in 1617, compares many Italian and a few Spanish players by means of the odds a player might receive from a first class player, 'I have heard he received the odds of two moves.' Similar comparisons were made in the middle of the 19th century. Thus someone might be described as a rook player or a player of the knight class. In the first half of the 20th century players were acknowledged as grandmaster or master without specific qualifications, while at lower levels players were club or county players for example, perhaps 'top board', meaning accepted (by some) as best player for the team.

CLEAN MATE, see PURE MATE.

CLEAN SCORE, the winner's score in a match or tournament in which he wins every game. This is not easily done when the opposition is comparatively weak, and is a rare and outstanding achievement when grandmasters meet. There have been four famous match victories of this kind (winners are named first): STEINITZ V. BLACKBURNE, 1876 (+7), CAPABLANCA V. KOSTIĆ, 1919 (+5), FISCHER V. TAIMANOV, 1971 (+6), and FISCHER V. LARSEN, 1971 (+6). These last two were consecutive world championship events, quarter- and semi-final respectively. In tournaments at New York LASKER made a clean score in 1893 (+13), Capablanca in 1913 (+13 including one default); but Fischer made the most remarkable achievement of this kind (+11) in the US championship 1963, a tournament of about category 10.

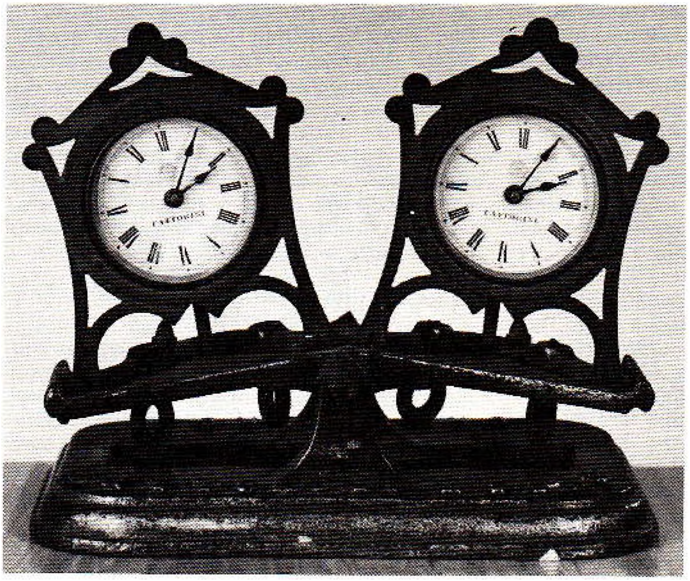
CLEARANCE, or line clearance, a problem manœuvre in which a piece is moved along a line to make way for another piece of the same colour to be moved along the same line. For two of the ways in which this can be done see ANNIHILATION, and BRISTOL CLEARANCE. (Compare LINE VACATION.)

CLEMENZ OPENING, 698, named after the Estonian player Hermann Clemenz (1846–1908).

CLOCK, or chess clock, a device for recording separately the time taken by each player for his moves. (For an earlier timing device see SANDGLASS.) When clocks began to be used the rules were sometimes based on the maximum time for each move, and a single clock sufficed. Often when two clocks were used one was a standard time piece the other a stopwatch, and the time taken by the player with the ordinary clock was calculated by subtracting the stopwatch reading. For the ANDERSSEN–STEINITZ match of 1866 the time for each move was recorded and the total time calculated by addition. Gradually it became the custom to use two pendulum clocks, one for each player. While one player's clock was ticking the other clock was lain on its side.

Prompted by a discussion with BLACKBURNE, Thomas Bright Wilson (1843–1915), secretary of the Manchester chess club, devised a stand with a movable beam, like a seesaw, to hold two pendulum clocks. This was used for the international tournament, London 1883. The tipping of the beam caused one clock to stop while the other, in an upright position, was going, 'which saves trouble and cannot well go wrong. So much cannot be said of the minor tournament clocks which, unless care was taken, had a trick of going on even when turned on their backs.' A counter totted up the number of times the beam had been tipped and a bell rang when the required number of moves had been made. In 1887 Fattorini of Bradford brought out a similar stand but without the counter and bell. This cheap device sold well for some time but had two major defects: both clocks could not be stopped at the same time and unless the beam was moved at the right speed the upright clock would not start. The first chess patent taken out in the United Kingdom was in 1884; it was for a clock designed by Amandus Schierwater, a watch and clock maker from Liverpool. He made 'improvements in timepieces, applicable for indicating the time spent by each player when playing games, and for other purposes . . . it is designed chiefly for recording the movements of a game of chess . . . though it could easily be adapted . . . for other useful purposes, such as . . . travellers passing from place to place, the time of the particular place could be noted on the secondary dial, without having to alter . . . the primary dial.' The large dial showed the total time while small dials on either side showed each player's individual time. A large finger on the central dial showed the total number of moves played and a small finger pointed to the side whose clock was ticking. This first true chess clock was well liked, but had a short life.

Of a clock used at Leipzig 1894 HOFFER wrote: 'A



A chess clock of the 1890s; the acorn-shaped pendulums were stopped and started by rocking the pair of clocks from one side to the other novel kind of clock was provided by a German firm, and pronounced a great improvement. The clocks are fixed upon a stand, not movable like ours. A lever is provided, which upon being pressed down stops one clock and sets the other in motion, and vice versa. The clocks are of a superior make to ours, and the price is lower.' These clocks, made by Gustav Herzog of Leipzig, were the first balance wheel chess clocks of a type that became general. The following year Theodore Grosse, an engineer from Sale, patented a chess timing device using two pendulum clocks with magnets to restrain the inactive clock's pendulum and having a move counter. However, pendulum clocks gradually dropped out of use in the next 20 years.

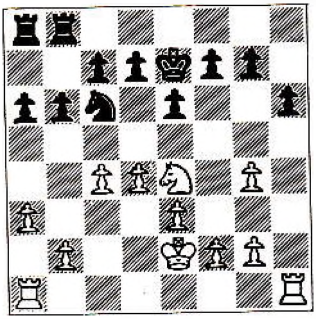
In 1899 H. D. B. Meijer, secretary of the Netherlands chess association, circulated a leaflet proposing that a flag be suspended above the third minute before XII to be lifted by the minute hand and to fall on the hour. This would obviate unseemly squabbles such as the use of a penknife blade to see if the hand had reached its zenith; but many players felt that rigid insistence on time controls verged on sharp practice and about 20 years passed before the use of flags became general. With the electronic revolution clocks that provide a wide range of functions with great precision were developed. Special clocks capable of buzzing every five or ten seconds have been made for lightning chess. (See PATENTS and TIMING OF MOVES.)

CLOSE DEFENCE, 392 in the SPANISH OPENING. A common continuation is 6 Re1 b5 7 Bb3 d6 8 c3 0-0 9 h3. White prepares to play Pd2–d4 setting up a classical centre, while Black holds his pawn at e5, maintaining a defensive centre. This variation first became popular at the beginning of the 20th century and has since become favoured above all others. The name is descriptive, indicating a war of attrition and manœuvre as contrasted with the direct play that usually occurs in the less fashionable OPEN DEFENCE, 371. However, one variation of the Close Defence, the MARSHALL COUNTERATTACK, 411, leads to an open game. (See BALASHOV; GULKO; MOBILITY; TEICHMANN; VASYUKOV.)

CLOSED GAME, or close game, a game characterized by manœuvres behind the lines. The game frequently becomes open later, a change brought about by pawn exchanges. When White begins by setting up a closed game he does not necessarily cede the initiative but its impact is delayed; meanwhile Black has the task of preparing to meet a variety of white options by means of which the game might be opened. On the other hand Black might seek a closed game with the idea of minimizing the advantage in time that accrues to White by virtue of his having the first move. In either case a player who seeks a closed game in the early stages of play endeavours to place his men so that he may advantageously open the game later.

Bogoljubow–Capablanca Bad Kissingen 1928 Queen's Indian Defence. Black seeks a closed game

1 d4 Nf6 2 c4 e6 3 Nf3 b6 4 Nc3 Bb7 5 Bg5 Be7 6 e3 Ne4 7 Bxe7 Qxe7 8 Nxe4 Bxe4 9 Nd2 Bb7 10 Be2 Qg5 11 Bf3 Bxf3 12 Qxf3 Nc6 13 Qg3 Qxg3 14 hxg3 Ke7 15 g4 h6 16 a3 a6 17 Ke2 Rhb8 18 Ne4? White mistakenly supposes he can open the game to his advantage on the king's side and Black responds by opening the game on the other side.



18 . . . b5 19 c5 d5 20 cxd6+ cxd6 21 f4 Rc8 22 f5 Na5 23 Kd3 Nc4 24 Rab1 d5 25 Nc3 Rc6 26 fxe6 fxe6 27 g5 hxg5 28 Rh5 Kf6 29 Rh3 Rac8 30 Na2 a5 31 Rf3+ Kg6 32 g4 Nd6 33 Nc3 b4 34 axb4 axb4 35 Nd1 Rc2 36 Rf2 b3 37 Ra1 Ne4 38 Re2 R8c6 39 Rb1 c5 40 Ra1 R6c4 41 Ra5 Nc5+ White resigns; otherwise he would be mated next move.

CLOSE OPENING, an opening that begins 1 d4 d5, a term of no strategic significance.

CLOSE VARIATION, 235, sometimes called the Chigorin Variation, a line in the SICILIAN DEFENCE. White usually continues 3 g3, 4 Bg2 5 d3, and these moves, not always played in this order, constitute the Close System as practised by L. PAULSEN.

COCHRANE, JOHN (1798–1878), Scottish player, barrister, called to the bar in 1822. If the so-called romantic style existed then Cochrane has a claim to be regarded as its founder. A dashing player, he attacked at all costs often sacrificing pieces with abandon, a style that was successful in the England of the 1820s; but when in 1821 he went to Paris, then the world's chess centre, he was beaten by both DESCHAPELLES and BOURDONNAIS. Subsequently he studied the game but he did not change his style. In 1822 he published *A Treatise on the Game of Chess*, a popular book largely based on *Traité des Amateurs* (see VERDONI) and LOLLI but with a few contributions of his own. Although Cochrane came from an old Scottish family he led the London team in the famous correspondence match against Edinburgh, 1824–8. He persuaded his team to play the SCOTCH GAMBIT, but when London had obtained a fine position Cochrane left for India. Although the Londoners, led by LEWIS, failed to carry the attack, the Scotch Gambit became fashionable for more than 15 years, and other lively attacking openings were developed.

Cochrane stayed in India until his retirement in 1869 except for one visit to England, 1841–3, when he played hundreds of friendly games against STAUNTON, who began by winning a large majority. Wilhelm STEINITZ knew both contestants and states that their last encounter was a match of 12 games, Staunton conceding pawn and move for the first six; and that Cochrane made an even score when receiving odds but won (+3=2−1) when playing on even terms. John Cochrane should not be confused with James Cochrane (*c*.1770–1830), co-author of a book on the MUZIO GAMBIT (see GHULAM KASSIM GAMBIT).

COCHRANE GAMBIT, 553 in the PETROFF DEFENCE, originated by COCHRANE in the 1840s. White sacrifices a knight for two pawns and a strong centre. STAUNTON, who played the gambit successfully, pointed out that White should not seek attack: instead he should play a positional game, advancing his phalanx of pawns in the manner advocated by PHILIDOR. Should White establish two pawns on the fifth rank he would probably have sufficient compensation for his piece. BRONSTEIN believes this gambit is worth further investigation.

COCHRANE VARIATION, 592 in the KING'S GAMBIT Accepted. Black's sixth move, a refutation of the SALVIO GAMBIT, is rightly named after John COCHRANE who published his analysis in 1822. The variation had occurred in a friendly game Sarratt–Lewis, London, 1816; subsequently LEWIS disapproved of this variation, not comprehending its real strength.

COFFEE HOUSES, chess resorts that played an important part in chess life of the 18th and 19th centuries. In 1747 PHILIDOR played STAMMA at Slaughter's in St Martin's Lane and from 1774 he frequented Parsloe's in St James's Street. Also in St James's Street there was White's Chocolate House (later White's Club) where chess was often played for stakes. (Some betting records from the 1740s are extant.) These and other meeting places were, however, mostly patronized by the titled and the wealthy. Coffee houses for the middling classes, as G. WALKER called them, flourished principally in the 19th century. In London there were Tom's in Cornhill, the Salopian at Charing Cross, Huttman's Garrick Chess Divan in Bedford Street, Gatti's in Adelaide Street, the Café Caro in Coleman Street, Kilpack's Divan in Covent Garden and Starie's Philidorian Chess Rooms in Rathbone Place. Gliddon's Divan, frequented by STAUNTON in the early 1840s, was described by a contemporary as 'like an Eastern tent, the drapery festooned up around you, and the views exhibited on all sides of mosques, and minarets, and palaces rising out of the water'. Soon, however, it was converted into an American bowling alley.

For most chess players the divan meant Simpson's. In 1828 a Portuguese, Samuel Ries, opened the divan in the Strand, and after five years gave it the more English sounding name of his head waiter. Simpson's was frequented regularly by all the greatest players of the time from its founding until 1903 when it was purchased by Westminster Council for £54,000. Altered to permit road widening, Simpson's was reopened in 1904, but chess was not encouraged again until 1980 when the final of the national club championship was held there. Its chief rival, Purssell's in Cornhill, a restaurant, was demolished in 1894 when the players moved to Dr Butler's Head, a licensed restaurant in Telegraph Street.

The leading London resort in the 20th century was The Gambit in Budge Row. Opened in 1898, visited by most masters of the first half of the century, the scene of the Great Britain end of the radio match with the USSR in 1946, it ended its days in 1958. In 60 years it was closed only once, for two days in Sept. 1940 on account of damage in an air raid. Public chess has been played in other types of premises like taverns such as the Ship and Turtle in Leadenhall Street and, in the middle of the 20th century, also in London, at the Mandrake, a Soho club.

Other famous 19th-century chess cafés were: Amsterdam, Roode Leeuw; Berlin, Bauer, Belvedere, Kaiserhof, Kerkau, and König; Geneva, Café de la Couronne; Leipzig, Hanisch; Madrid, Café du Levant; New York, International; Paris, Procope and, most famous of all, the CAFÉ DE LA RÉGENCE; Riga, Reuter; Rome, Palazzo de' Cinque; St Petersburg, Dominik; Vienna, Central and Rabel.

COHN, WILHELM (1859–1913), professional chess-player who competed in about 20 tournaments, some of them international, from 1893 to 1911. His best performance was his second place equal with CHAROUSEK and CHIGORIN, after BURN, at Cologne 1898. W. Cohn should not be confused with Erich Cohn (1884–1918), a doctor of medicine.

COINCIDENCE, the unplanned duplication of chess ideas. There are many examples of identical games being played, in particular when an opening trap is involved. The following two games bear a striking resemblance.

Alekhine–F. Köhnlein Düsseldorf *Hauptturnier* 1908
Colle System

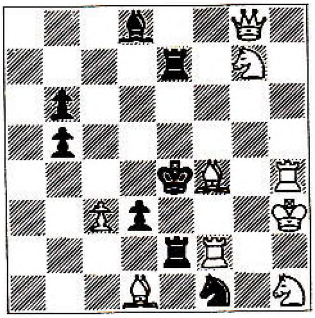
1 d4 d5 2 Nf3 Nf6 3 e3 c6 4 Bd3 Nbd7 5 Nbd2 Bd6 6 e4 dxe4 7 Nxe4 Nxe4 8 Bxe4 0-0 9 0-0 f5 10 Bd3 e5 11 Bg5 Qe8 12 dxe5 Nxe5 13 Re1 Qh5 14 Nxe5 Qxg5 15 Bc4+ Kh8 16 Qxd6 Black resigns.

Dresga–A. Baratz Paris 1928 Two Knights' Defence

1 e4 e5 2 Nf3 Nc6 3 Bc4 Nf6 4 d4 exd4 5 0-0 d6 6 Nxd4 Be7 7 Nc3 0-0 8 f4 Bg4 9 Nxc6 bxc6 10 Qe1 d5 11 Bd3 dxe4 12 Nxe4 Re8 13 Kh1 Bc5 14 Qg3 Nxe4 15 Qxg4 Qxd3 White resigns.

The repetition of a composition idea usually implies ANTICIPATION or PLAGIARISM but a remarkable coincidence occurred in 1898. A. F. MACKEN-

ZIE of Jamaica and H. F. W. Lane of Stroud, England, submitted almost identical problems in a formal tourney, winning first and third prizes respectively. (The diagrams are in that order.) Both are BLOCK problems with the same key (1 Qa2) and several identical variations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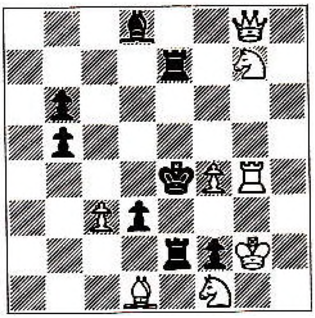
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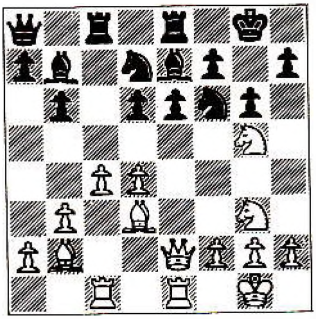
COLIBRI OPENING, 697, another name for the GROB OPENING. The connection with a humming-bird is fanciful.

COLLABORATION, now an acceptable practice in composition but not in play except during a consultation game. At one time it was debated whether it was ethical for composers to collaborate and some tourney organizers refused joint work, but since there is no practical way of stopping it the argument fizzled out, and some of the finest problems and studies have come from partnerships. For the same practical reason there is an acceptance that players will seek help during an adjourned game, in this case unquestionably against the spirit of chess. (See BEHAVIOUR for an account of what the laws say about a player's conduct.)

COLLE, EDGAR (1897–1932), Belgian master skilled in combinative play. From 1922 to 1931 he averaged about four tournaments a year, many of them international; but he suffered frail health throughout his life, and his results were not consistent. His most notable wins were at Meran 1926 ahead of 12 players including SPIELMANN, KOSTIĆ, GRÜNFELD, and TARTAKOWER, and Scarborough 1930 (+6=5) ahead of MARÓCZY, RUBINSTEIN, and SULTAN KHAN. The strength of these tournaments would be approximately categories 8 and 9 respectively; in stronger events he made only modest scores. With the White pieces he frequently played the COLLE SYSTEM, which he handled with great virtuosity, and which often led to KING'S SIDE attacks. He died after an operation for a gastric ulcer.

Colle–Grünfeld Berlin (Nov.) 1926 Queen's Pawn Opening

1 d4 Nf6 2 Nf3 e6 3 e3 b6 4 Bd3 Bb7 5 Nbd2 c5 6 0-0 Be7 7 b3 cxd4 8 exd4 d6 9 Bb2 Nbd7 10 c4 0-0 11 Rc1 Rc8 12 Re1 Qc7 13 Qe2 Rac8 14 Nf1 Qb8 15 Ng3 Qa8 16 Ng5 g6



17 Nxf7 Kxf7 18 Qxe6+ Kg7 19 d5 Nc5 20 Nf5+ Kf8 21 Qe3 gxf5 22 Qh6+ Kf7 23 Bxf5 Bxd5 24 Rxe7+ Rxe7 25 Qxf6+ Ke8 26 Qh8+ Kf7 27 Bxc8 Black resigns.

COLLE SYSTEM, the opening moves, for White, Pd4, Nf3, Pe3, Nbd2, Pc3, and Bd3; White prepares to advance his e-pawn thus opening a diagonal for his DARK BISHOP. Play frequently begins 1 d4 d5 2 Nf3 Nf6 3 e3 c5 4 c3 (111), but Black has other ways of defending; for example, the game Ahues–Alekhine, San Remo tournament 1930, opened 1 d4 Nf6 2 Nf3 b6 3 e3 Bb7 4 Nbd2 e6 5 Bd3 c5 6 c3.

The system made its first appearance in the 1890s when it was used by Black in the CHIGORIN VARIATION, 76. Around 1900 masters began to use the system for White and in this form COLLE made it his speciality in the 1920s. His predilection has not been widely shared. (See COINCIDENCE.)

COLLIJN, LUDVIG (1878–1939), Swedish chess administrator and patron. He ran tournaments over a period of 40 years, played a large part in organizing the Stockholm Olympiad in 1937, and was president of the Swedish Chess Association from its start in 1917 until his death. In 1918 he published a collection of games by ANDERSSEN, and in collaboration with his brother Gustaf (1880–1968) he produced many books of Scandinavian tournaments. Their most important work was *Lärobok*, a kind of Swedish Bilguer's HANDBUCH, which ran to four editions between 1898 and 1921 and earned them the nickname 'the Bilguer brothers'. The three parts of the book deal with general information, OPENINGS with illustrative games, and ENDGAMES, in that order. The second part of the last edition, occupying more than 400 pages and including 133 games, was edited by RÉTI, RUBINSTEIN, and SPIELMANN, and was consequently the most important source of openings information to be published in the 1920s.

COLMAN VARIATION, 503, a standard line in the TWO KNIGHTS DEFENCE. The English player Eugene Ernest Colman (1878–1964) discovered and analysed this variation while in a Japanese prisoner-of-war camp, 1942–5.

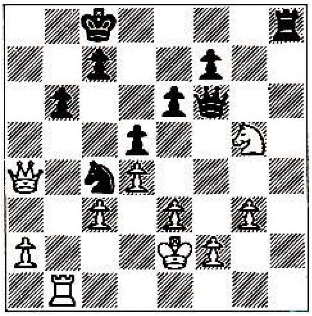
COLOUR, white or black (although technically neither is a colour). The chessmen may be of any hue, but a colour distinction between the two sides is desirable. Ivory sets are commonly white and red, or green and red. A presentation set given to MORPHY was silver and gold. However, the pieces are still referred to as white and black.

Since at least the 11th century the squares of the board have been of two contrasting shades and these too are often called white and black, although the words 'light' and 'dark' are less likely to cause confusion between pieces and squares.

COLOUR-WEAKNESS, inability to gain effective control of squares of one colour, frequently associated with BISHOPS OF OPPOSITE COLOUR or a BAD BISHOP, and usually disadvantageous.

Gheorghiu–Miles London 1980 Queen's Indian Defence

1 d4 Nf6 2 c4 e6 3 Nf3 b6 4 Nc3 Bb4 5 Bg5 h6 6 Bh4 g5 7 Bg3 Ne4 8 Qc2 Bb7 9 e3 Bxc3+ 10 bxc3 Nxg3 11 hxg3 Nc6 12 Rb1 Qe7 13 c5 h5 14 Be2 Na5 15 Nd2 Bxg2 16 Rxh5 0-0-0 17 cxb6 axb6 18 Rxh8 Rxh8 19 Bf3 Bxf3 20 Nxf3 Qf6 21 Ke2 Nc4 22 Qa4 d5 23 Nxg5



White has won a pawn, but has a fatal colour-weakness: he is unable to gain sufficient control of the light squares. 23 . . . Kb7 24 Nf3 Qf5 25 Rc1 Qg4 26 Qd1 Rh5 27 Kf1 (if 27 a4 Rf5 28 Qh1 c5) 27 . . . Rh1+ 28 Ng1 Nxe3+ 29 fxe3 Qxg3 30 Ke2 Rh2+ White resigns.

COLUMN, (1) a FILE.

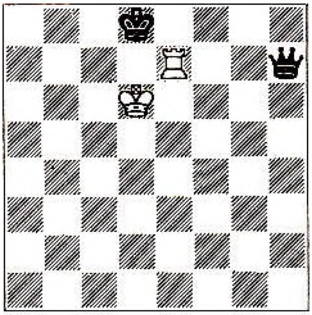
COLUMN, (2) see NEWSPAPER COLUMNS.

COLUMNAR NOTATION, see TABULAR NOTATION.

COMBINATION, a series of forcing moves with a clear start and finish grounded in TACTICS. A SACRIFICE is likely to be present and some, for example BOTVINNIK, say is always present. The object may be anything from a defensive resource to a mating attack, from a small POSITIONAL ADVANTAGE to a gain of material. Essential to most combinations and a reason for their popularity is surprise: the series of moves differs in form from the kind of continuation normally to be expected.

Combinations do not come from thin air. Usually a player will first have gained some kind of positional advantage, and if this is increased then, as is commonly said, the combinations will come of themselves: his opponent will be too disorganized to prevent them. Sometimes a distinctive weakness, an unguarded piece, or an uncastled king is the signal for a combination. In games between grandmasters combinations are often seen and avoided, and may be overlooked by a beginner playing through the game; he believes he can find better moves, not seeing the combinative refutations. On the other hand games between players of markedly different strength often have a livelier appearance because the combinations come to the surface, the better player having seen further ahead.

COMBINED PIECE, a piece that combines the powers of two or more other pieces. It may be moved at will in the manner of any one of its constituent parts. The queen, for example, combines the powers of the rook and bishop. Some other combined pieces are the AMAZON (R+B+N), the EMPRESS (R+N), and the PRINCESS (B+N).



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A problem from the BONUS SOCIUS MS, late 13th century. The piece on h7 is a FERS (which can be moved one square diagonally) while the piece on e7 has the powers of an AUFIN (a √8 or 2,2 LEAPER) and a rook. White mates by moving this piece first to e6 (setting up a BLOCK) and then to g8. This is the earliest known invention of a combined piece for use in a FAIRY PROBLEM.

COMPANION SQUARES, see CONJUGATE SQUARES.

COMPENSATION, advantages which balance those held by an adversary. For example, one player might lose material but gain positional advantage as compensation.

COMPETITION in chess consists at one level of tournaments or matches, at another level of exhibition, simultaneous, blindfold, or consultation games, and at a third level of friendly contests. All may be played OVER-THE-BOARD; some by CORRESPONDENCE or TELECHESS. For problems and studies there are composing tourneys and solving competitions.

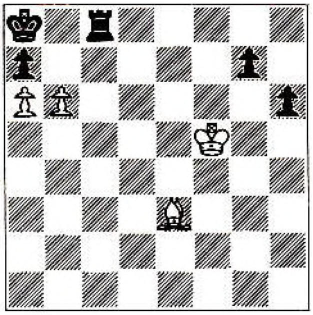
COMPLETE BLOCK PROBLEM, see BLOCK.

COMPLETE CHESS, see GREAT CHESS.

COMPOSITION, a position other than one which occurs in a game, usually but not necessarily composed for solving. The accompanying text may provide information for the student, stipulations for the solver, or a statement of the composer's achievement. Compositions may be classified under six headings as follows:

(1) PUZZLES: these are as ancient as chess itself and many do not require knowledge of the game. The KNIGHT'S TOUR, for example, is a mathematical puzzle.

(2) DIDACTIC POSITIONS; (3) STUDIES; (4) PROBLEMS. From at least as far back as the 9th century (see MANṢŪBA) until the early 19th century these were grouped as if of one kind; and it sometimes seems as if this were the case.



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A problem by the English composer Horatio Bolton (1793–1873), *Chess Player's Chronicle*, 1841. 1 b7+ Kb8 2 Bf4+ Rc7 3 Kg6 h5 4 Be5 h4 5 Kh7 g5+ 6 Kg8 h3 7 Kf8 h2 8 Bxh2 g4 9 Be5 g3 10 Ke8 g2 11 Kd8 g1=Q 12 Bxc7. This position could have been set as a study (White to play and win) or as a didactic position: the solution would be the same.

In 1846 ALEXANDRE published a collection of 2020 positions consisting of 1217 orthodox problems, 136 studies and didactic positions, and 667 conditional problems and fairy problems; however, the author did not make this classification but mixed them all together. In the late 1830s a period of specialization began and before long each of these three kinds of composition gained distinct identity.

(5) CONSTRUCTION TASKS; (6) RETROGRADE ANALYSIS. The first dates from 1849, the second from the 1850s, but neither was developed to any great extent until the 20th century.

In 1961 the FIDE Permanent Commission for Chess Compositions began publication of the FIDE ALBUMS. These contain a selection of all kinds of composition except didactic positions.

COMPROMISED DEFENCE, 474 in the EVANS GAMBIT, a graphic and correct description of a line analysed by ANDERSSEN in *Schachzeitung*, 1851.

COMPUTERS AND CHESS. Under the delusion that skill at chess is evidence of high intelligence the public has long been fascinated by the idea of chess-playing machines. (See AUTOMATON.) In 1864 Charles Babbage considered the use of a computer for this purpose, but suitable equipment was not available before the electronic age. The first simple computer program for chess was specified around 1947 by the English mathematician Alan Turing, and in 1949 Claude Shannon presented a seminal paper in the USA that became the basis for most subsequent research on the subject. Making a computer play a legal game, however bad, is apparently simple but there are difficulties such as EN PASSANT captures, CASTLING, threefold REPETITION OF POSITION, and the FIFTY-MOVE LAW. The next stage is to ensure that the program avoids leaving pieces EN PRISE, takes favourable exchanges, tries to control the centre, develops the pieces, and so on. Defining priorities is less easy. Is it better to exchange a knight for a bishop or to take control of an important diagonal?

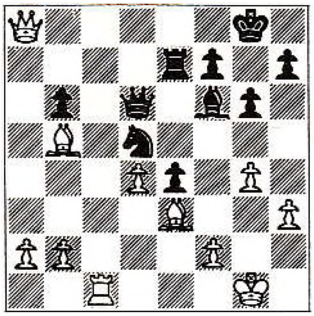
The academic reasons for investigating chess on computers are that it serves as a model of many abstract decision-making processes and is a means of developing machine intelligence. When a master gives reasons for a move these are often based on rationalization after play has ended. Annotating a game against TARRASCH in the Hastings 1922 tournament book ALEKHINE said he was surprised by his opponent's fourth move. In his collection of best games written five years later Alekhine said he made his fourth move confident of Tarrasch's reply in order to test the variation. By means of computer chess scientists hope to isolate decision criteria that a GRANDMASTER uses intuitively.

After a machine has been programmed with the basic ability to make legal moves it must be given skill. The three ways in which this can be done are to some extent complementary. The first is 'brute force'; this follows a procedure familiar to all players, 'If I go here and he goes there . . .', and ideally each line should be pursued to a conclusion; but such is the inexhaustibility of chess that if every computer now existing had been calculating without duplication at millions of operations a second since the earth solidified the task would hardly have been begun. The more moves the computer can examine in this tree-search the better, but ultimately each terminal position has to be assessed and anything other than a mate or decisive gain of material involves uncertainty. The second approach is to use as far as possible a library of stored information. Common opening moves can be called forward without calculation, and the same is possible if a standard endgame is reached. The third method is to seek patterns or features in a position so that some kind of strategical judgement may be applied. Programs can be made to assess the effectiveness of their own methods and to vary their own criteria, perhaps learning to play chess better than the person who wrote the program. These are aspects of great importance for the research of artificial intelligence. Contrary to popular belief a grandmaster does not often calculate much further ahead than ordinary players do; his greater playing strength stems from a quick appreciation of the coherence and significance of a position. As yet no-one knows what intuitive reactions are formed in that instant of recognition.

In 1958 a computer played chess correctly, i.e. in accordance with the laws, but the first serious program came in 1966 when Mac Hack became operational in the USA. The following year it played, unsuccessfully, in an ordinary tournament and at about the same time contests began to be held between computers. The first computer world championship was held at Stockholm in 1974 when 13 programs from eight countries took part. The winner, Kaissa, was from the USSR. The second championship, Toronto 1977, and the third, Linz 1980, were won by American programs. These contests are primarily scientific meetings.

In 1976 the first chess-playing computers for popular use came on the market and within five years there was an abundant supply of machines capable of giving a good game to all but the best players. There is no commercial incentive to raise the playing strength of these computers because this would hardly enlarge the potential market. Improvements are aimed at increased facilities such as moving the pieces automatically, or at price reduction. These machines all use STANDARD NOTATION thus speeding the demise of the once popular DESCRIPTIVE NOTATION.

Besides providing amusement or training facilities there are other ways in which computers can benefit chess. They can be used to check the soundness of problems, and here the 'brute force' method is essential: every possible series of moves within the limit specified in any direct mate problem must be examined. Solutions of studies and the play in classical games may be re-examined. Archives can be kept to maintain game scores or results or to check problems or studies for anticipation. Administrative tasks such as making draws for SWISS SYSTEM tournaments or ensuring the accuracy of type-setting for printers can be carried out by computer.



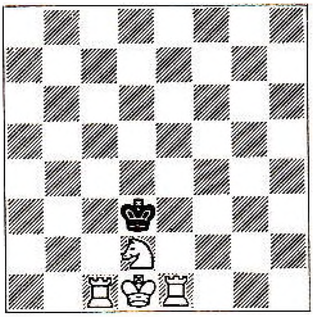
In this position from the second computer world championship the program for Black played 34 . . . Re8. Five hundred spectators including many masters wondered what had gone wrong with the program. Subsequent testing revealed that the computer had rejected 34 . . . Kg7 because of the forced mate in five: 35 Qf8+ Kxf8 36 Bh6+ Kg8 (or 36 . . . Bg7) 37 Rc8+ Qd8 38 Rxd8+ Re8 39 Rxe8. This example illustrates two points: first, computers may find brilliancies overlooked by expert players; second, any expert who had seen the mate would still have played 34 . . . Kg7, hoping the opponent might overlook the queen sacrifice, because 34 . . . Re8 offered no hope. The computer always assumes that the opponent will play the best move. For example, in an even position a computer might consider making a pawn sacrifice that led to a clear advantage in ten variations but would reject this sacrifice if one extremely obscure variation led to disadvantage. A human, however, might think it was worth a pawn to make the opponent walk a tightrope.

A project increasingly being tackled is that of finding the best play from any position (an optimal data base) for certain BASIC ENDGAMES. In 1975 an Artificial Intelligence unit of an institute in Majorca established the 22,400 positions K+R v. K, White to play. The program was developed from a Second World War technique for detecting submarines. In 1977 Arlazarov and Futer, in Moscow, examined the ending K+Q+P v. K+Q and stored the more than 100 million positions on nine magnetic tapes. Playing in Vilnius BRONSTEIN reached such an ending and after adjournment he telephoned the programmers in Moscow. They searched the data base for the relevant examples, printed them, and put them on the night train to Vilnius. Arlazarov also completed a data base for K+R+P v. K+R. Ströhlein and Zagler, Germany, published their data bases for K+R v. K K+R v. K+B in 1978.

Thompson of America put the approximately two million positions K+Q v. K+R White to play and about the same number Black to play on a file. They showed that no winning line of play needed more than 31 moves. Both BERLINER, whose doctoral thesis was on computer chess, and

BROWNE played this ending against the computer which defended so well that neither player could win within 50 moves at their first attempt. When defending most players keep the king and rook close together to avoid losing the rook by means of a FORK. Using its power of rapid calculation to determine whether a fork was possible the computer would sometimes move the rook away from the king, and it was on these occasions that the human players wasted moves seeking non-existent forks.

CONDITIONAL PROBLEM, an orthodox DIRECT MATE PROBLEM with the added stipulation that mate is to be given by a certain piece or on a certain square. Until about 1850 players offered such HANDICAPS, and their use in problems was a natural development. There are other kinds of problem, probably of later origin, in which the moves of the orthodox men are restricted in some way; these, often called conditional, are the forerunners of FAIRY PROBLEMS. All these kinds first appear in manuscripts of the late 13th century, when it would seem they were already well established, and they remained popular until the 1840s. See also MEDIEVAL PROBLEMS and FIDATED.



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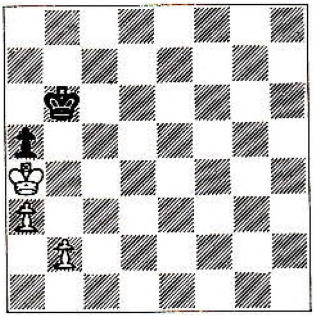
A problem from the BONUS SOCIUS MS, late 13th century. The stipulations are that neither rook may leave the file on which it stands; however, each rook retains its right to control squares on other files, thus differing from the fairy piece known as a file-rider.

1 Ne4 Kd4 2 Nc5 Kd5 3 Ne6 Kd6 4 Nc7 Kd7 5 Ne8 Kd8 6 Ng7 Kd7 7 Re6 Kd8 8 Re5 Kd7 9 Rc6 Kd8 10 Nh5 Kd7 11 Nf6+ Kd8 12 Re8.

CONDITIONS, see STIPULATIONS.

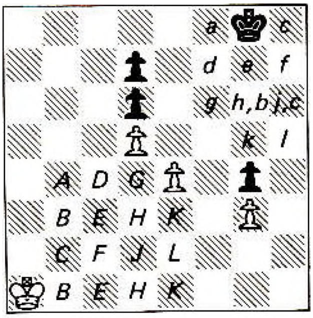
CONGRESS, originally a gathering of the members of a chess body. It became increasingly common to hold a tournament concurrently, and now the name is often used for an event comprising one or more tournaments without a business meeting. A FIDE congress is still primarily to settle the affairs of that body.

CONJUGATE SQUARES, usually a pair of squares occupied by kings in a pawn ending when the position is a ZUGZWANG. On rare occasions a duel is fought between opposite coloured pieces other than kings while the remaining men lie idle, and if a zugzwang occurs the duellists occupy conjugate squares. The OPPOSITION shows conjugate squares forming a regular pattern, and it is when an irregular pattern occurs that the term conjugate squares or irregular opposition is used. A simple example is the TRÉBUCHET, in which the kings stand a knight's move apart. When there are several pairs of conjugate squares in a pawn ending the irregular pattern they form is specific to that pawn formation. These varying patterns are harder to discern than the recurring pattern of the regular opposition. Conjugate squares are also called companion, co-ordinate, related, or sister squares.



Inherent to this position are six conjugate pairs. These may be expressed as 'equations' defining the kings' positions, that of the white king being given first: a4=b6; b3 or d3=c5; c3=a4 or d5; c2=b5. Zugzwangs are marked z. White to play draws: 1 Kb3 Kc5z 2 Kc2 Kb5z 3 Kc3 Ka4z 4 Kc4 stalemate. Black to play loses: 1 . . . Ka6 2 Kb3 Kb5 3 Kc2z Kc5 (or 3 . . . Kc4 4 b3+, or 3 . . . Ka4 4 Kc3z Kb5 5 Kd4) 4 Kd3z Kd5 5 b3z.

Pawn moves always change the pairs, in this case to a regular opposition pattern. Positions with more than half a dozen pairs are not common in practice.



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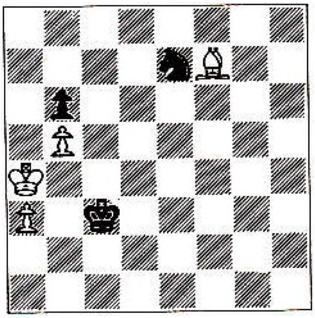
A study (VERSION) by the Englishman Charles Dealtry Locock (1862–1946), *British Chess Magazine*, 1892. Eighteen conjugate pairs are indicated by italic letters (the black king stands on a *b* square). Similar letters indicate the pairings, e.g.

B=*b*, in this case representing four zugzwangs, b1 or b3 = b6 or b8. (Two unmarked pairs, c7=e7 and c8=e8, are not relevant to the play.) White wants to play K–d4 threatening e4–c5, or K–e3 threatening K–f4, and either would win unless Black could reply immediately . . . Kf6z or . . . Kg5z respectively. Thus the pairs *G*=*g* and *K*=*k* are identified. By extension outwards all the other pairs can be found. For example, if White plays Kd3 gaining access to both d4 and e3, Black needs to reply . . . Kg6z to gain access to f6 and g5; thus d3=g6. Black to play could draw by 1 . . . Kg7 or 1 . . . Kh7 continuing 2 Kb2 Kg8z or Kh6z, or 2 Kb1 Kg6z. Holding the defensive (irregular) opposition, he can always place White in zugzwang. White to play wins in the same way that he would win if he held the regular opposition: he holds Black in zugzwang until he can outflank successfully. The key is 1 Kb1z. Two variations follow: 1 . . . Kg7 2 Kc1z Kg6 3 Kd1z Kg5 4 Kc2 (outflanking) 4 . . . Kh6 5 Kd2z Kh5 6 Kc3 (outflanking) 6 . . . Kg5 7 Kc4 (outflanking) 7 . . . Kg6 8 Kd3z; 1 . . . Kh8 2 Kb2z Kg8 3 Kb3z Kh8 4 Kc4 (outflanking) 4 . . . Kg7 5 Kc3z Kf7 6 Kd2 (outflanking) 6 . . . Kf6 7 Ke2 (outflanking) 7 . . . Kg6 8 Kd3z.

Locock's study, the first of its kind, made no immediate impact. LASKER noted it, and in 1901, after winning the world championship and a few major tournaments, he constructed a conjugate square study which attracted wide interest. Many such studies followed. In the 1920s and 1930s attempts were made to establish a comprehensive classification of the many patterns that are possible in conjugate square positions. The results were unconvincing. For example, the Locock study is supposed to show the 'eight-square system' because the squares c4,d4,c3,d3,e3,c2,d2, and e2 are paired mirror-fashion with eight squares on the other side of the diagonal axis h2–b8. This is an interesting observation, but it accounts for fewer than half the conjugate pairs. To understand a set of such pairs those that occur when the kings are close together should be discovered, and from this starting point other pairs can be derived.



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A study by MANDLER, *Wiener Schachzeitung*, 1924, a rare example of conjugate squares occupied by pieces other than kings. The knight and bishop fight a duel while the kings and pawns stand by. For Black's knight there are five key dark squares, b2 and c5 which give checkmate, e5, g5, and f2 when mate cannot be prevented. The approach to these is by way of 15 light squares, b7, d7, f7, h7, e6, g6, c4, e4, g4, b3, d3, f3, h3, d1, or h1, and the bishop must prevent the knight from reaching any one of them. Zugzwangs arise because the bishop may be able to defend from only one square, e.g. with Nf6 White needs his bishop on f5, and he cannot lose the move should it be his turn to play. Inherently, the position contains 36 zugzwangs. Three are irrelevant to the solution (Nd8=Bd5, Nf8=Bf5, Na5=Bd5) and two are unnecessary: White may reply to . . . Ng7 by Bf5 not Bd5z, and may reply to Na1 by playing his bishop to the a2–g8 diagonal instead of Bd1z. For 23 positions of the knight White can defend only by setting up zugzwangs:

Nc8=Bf7 or Bf3
Ne8=Be6 or Be4
Ng8=Bg6 or Bg4
Ne7=Bh5
Nd6=Bd5
Nf6=Bf5
Nh6=Be6 or Bh5
Nd5=Bg4
Nf5=Bf3
Nh5=Be6 or Be4
Nd4=Bd5
Nf4=Bf5
Nh4=Be4 or Bh5
Nc3=Be2
Ng3=Bd5
Nc2=Bf3 or Bc4
Nd2=Bd5
Ne2=Be6
Ng2=Bg4
Nc1=Bc4
Ne1=Be2 or Be4
Ng1=Bg4
Nf1=Bf3

White to play draws by 1 Bh5z after which he can always hold Black in zugzwang.

The information about conjugate squares contained in standard endgame books is sufficient for most practical purposes. Among specialist books are Rinaldo Bianchetti, *Contributo alla Teoria del Finale di Soli Pedoni* (1925); DUCHAMP and HALBERSTADT, *L'Opposition et les cases conjugées sont réconciliées* (1932); and Walter Bähr, *Opposition und Kritische Felder im Bauernendspiel* (1936).

CONNECTED PAWN, a pawn that can guard or be guarded by a pawn on an adjoining file. The term is generally used in the plural to define a group of two or more such pawns. Such a group may include doubled pawns: for example, after 1 e4 c6 2 d4 d5 3 Nc3 dxe4 4 Nxe4 Nf6 5 Nxf6 exf6 6 Nf3 Bf5 7 Bd3 Bg6 8 Bxg6 hxg6 Black would have four connected pawns occupying two files.

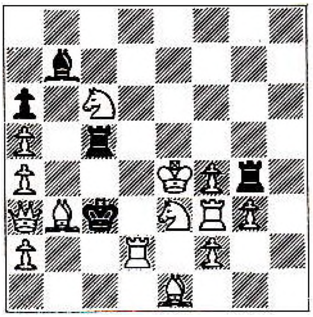
Because connected pawns can guard one another they are usually easier to defend than if they were isolated, but a more important consideration is their greater potential mobility. Central to PHILIDOR's teaching is the idea that connected pawns together have a dynamism greater than the sum of the parts, that such pawns may become a strategic (positional) force in themselves.

CONSOLIDATION, the stabilization of a 'loose' position. For example, a player gains material, but the effort leaves his pieces scattered; he consolidates by bringing them back into play (i.e. he seeks CO-OPERATION) as a preparation for the exploitation of his material advantage. (For examples from play see ALEXANDER and UNZICKER.)

CONSTRUCTION TASK, a position constructed to show a TASK for which the play is elementary. (A position from which there is no play is called an ARRANGEMENT.) The composer displays his wares: there is nothing for the solver to do. One kind of task would be to show the largest possible number of keys for, say, a two-mover; but most tasks require one single-move to be made, by one or both sides, and these are called one-mover construction tasks, or one-movers; and the idea is to show the largest or smallest number of moves of one type, e.g. checks or captures. There are 'forced' forms (introduced by DAWSON in 1913) when every possible single-move must contribute to the task; the position may be legal or illegal, with or without OBTRUSIVE PIECES, with or without promotion in play. Conventionally, the orthodox board and men are used, but one-movers have been attempted in the fairy realm. The following positions, given in FORSYTH NOTATION, are the two tasks that have remained unbeaten for the longest time.

8/2R5/k2N4/6R1/3BBN2/1Q6/3K4/8. This, the earliest known one-mover, was composed by the German Max Bezzell (1824–71), and published in *Schachzeitung*, 1849; it shows the maximum number of moves (100) that can be made with the eight white pieces.

4N1r1/P2PK2P/8/1P1kBQ2/2R5/1B1N4/4P3/3R4 A composition by Bezzell and four others, *Illustrirte Zeitung*, 1859; it shows 47 mates in one using a LEGAL position without obtrusive pieces. (Another position showing 47 mates, but using more men, was published at the same time.)



A task record by the English composer Harold Holgate Cross (1909–62), *Problemist Fairy Supplement*, 1936. White has 29 forced mates in one (i.e. no moves that do not give mate) in a legal position without obtrusive pieces.

Interest in construction tasks was reawakened by Dawson around 1913 and during the following years he both encouraged composers and suggested new tasks. In 1938 the publication of his book *Ultimate Themes* inspired many composers, the most successful of whom was PETROVIĆ: about ten of the tasks he achieved in the 1940s have remained unbeaten. Another burst of activity began around 1967.

CONSULTATION GAME, a game in which one or both sides consist of two or more players in consultation.

CONTROL. A player would control or have control of a square if he were able to capture advantageously any of the opponent's men that might be moved there. If play began 1 d4 d6 2 Nf3 White would control e5, winning a pawn should Black play 2 . . . e5; but if White commenced 1 Nf3 Nf6 2 b3 d6 3 Bb2 he would not control e5 although it is attacked by two men and defended by one; Black could safely reply 3 . . . e5. Thus effective control depends upon both the number of men involved and their relative value.

A player controls a file, rank, or diagonal when one of his line-pieces attacks all or most of the squares on that line and when his opponent cannot expediently defend by opposing a suitable line-piece. To control a line does not imply that all the squares on the line are separately controlled, only that the line-piece has them under surveillance. (See SMYSLOV for a game in which Black sacrifices his queen to gain decisive control of both long diagonals.)

In the opening a player tries to gain control of the centre, which may mean no more than the control of the greater number of central squares. If he achieves this, he gains space in the centre, a synonymous term. Control of central squares is frequently but not necessarily advantageous. (See VAGANYAN for a game in which Black makes a decisive sacrifice on the very square in the centre, e5, that White seems to have most firmly under control.)

CONTROL NOTATION, a name used in some countries for the simplest method of describing a position. Starting with the white men each man is named and the square on which it stands identified. The squares may be named by standard or descriptive methods, but the former is more commonly used. The SAAVEDRA study, for example, would be described as follows: White Kb6, Pc6; Black Ka1, Rd5. Control notation is best suited to positions with few men on the board. The alternative, FORSYTH NOTATION, is perhaps biased the other way.

CONVENTIONAL SYMBOLS are used as part of NOTATION, for ANNOTATIONS, or for a caption that accompanies the diagram of a COMPOSITION. Annotation symbols are the hardest to define precisely, for many annotators use them in a highly personal way. Sometimes there is a choice of symbols for one meaning and alternatives are shown in brackets. (See also ENCYCLOPEDIA OF CHESS OPENINGS, FIGURINES, appendix II.)

Notation symbols, English language

K	king
Q	queen
R	rook
B	bishop
N (Kt,S)	knight
P	pawn
ch.	check
dbl.ch.	double check (rarely used)
dis.ch.	discovered check (rarely used)

Notation symbols, international

–	to, e.g. Ng1–f3 or N–KB3
x (:)	captures
0-0 (00)	castles king's side
0-0-0 (000)	castles queen's side
ep (e.p.)	en passant
+ (†)	check
‡ (#)	checkmate
1–0 (1:0)	White won
0–1 (0:1)	Black won
½–½ (½:½)	the game was drawn.

Annotation symbols, international

. . .	before a move, signifying it is to be made by Black
~	ad libitum
!	good move
!!	outstanding move
?	weak move
??	blunder
?!	move of doubtful value
!?	Move deserving attention with a sequel unamenable, as yet, to full analysis.
± (+–)	White's position is distinctly better
∓ (–+)	Black's position is distinctly better
⩲ (+=)	White's position is slightly better
⩱ (=+)	Black's position is slightly better
=	The position is level

Caption symbols, international

+	White to play and win
=	White to play and draw
*	set play is present
V	version, indicating that the original composition has been changed in some way

(The symbols below are always followed by a number indicating length of solution, e.g. ‡2 means checkmate in two moves. White is to move first unless otherwise stated.)

‡ (≠)	mate
s‡	selfmate
h‡	helpmate (Black moves first)
r‡	reflex mate
sh‡	series helpmate (Black moves first)
hp	help-stalemate (Black moves first)
shp	series help-stalemate (Black moves first)
max	maximummer

COOK, a composition term for an alternative key not intended by the composer or a solution in fewer moves than stipulated; to discover such a flaw; to show that a line of play in the opening of a game or in a composition is unsound. KLING and HORWITZ first used the term in connection with chess in their magazine *The Chess Player*, 1851, p. 40. 'Mr Alexander's [ALEXANDRE's] collection of two thousand problems contains many faulty positions, and we shall now and then *cook* some of them, which may amuse . . . many of our readers.' On pages 118 and 126 the editors give six of Alexandre's problems and show that in all of them mate can be given in fewer than the stipulated number of moves.

COONS PAIRING SYSTEM, a method of pairing players in Swiss system tournaments devised by Everett Arthur Coons (1917–) in Pittsburgh during the early 1950s. The playing strength of the competitors is determined by grading and they are placed in four groups, from I, the strongest, to IV, the weakest. First round pairings are made within each group. For the next two rounds everyone is paired, according to matching scores, with someone from another group: round two, I v. II, and III v. IV; round three, I v. III, and II v. IV. In subsequent rounds pairing follows the usual SWISS SYSTEM methods.

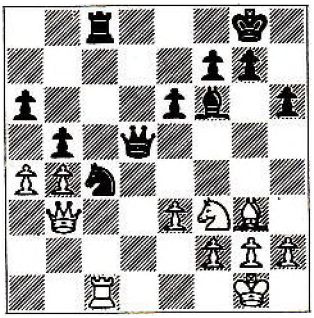
COONS SCORE, a tie-breaking method intended as a refinement of the NEUSTADTL SCORE. A player's Coons Score is the sum of the following: the scores of those he defeated, half the scores of those with whom he drew, and one fifth of the scores of those to whom he lost. (For an example see AUXILIARY SCORING METHODS.)

CO-OPERATION, or co-ordination of pieces, the action of a player's pieces when they work together. The absence of co-operation is more noticeable than its presence, which may be regarded as normal. In master play lack of co-operation is usually the consequence of an attack: the defender holds on but his position becomes disorganized. Sometimes, as in the games under SMEJKAL and POMAR, the defender gains material advantage yet loses because his men are scattered.

Capablanca–Alekhine 21st match game World Championship 1927 Queen's Gambit Declined, Henneberger Variation

1 d4 d5 2 c4 e6 3 Nc3 Nf6 4 Bg5 Nbd7 5 e3 Be7 6 Nf3 0-0 7 Rc1 a6 8 a3 h6 9 Bh4 dxc4 10 Bxc4 b5 11 Be2 Bb7 12 0-0 c5 13 dxc5 Nxc5 14 Nd4 (With this and his next move White complicates the game to his disadvantage; he should have exchanged queens instead.) 14 . . .

Rc8 15 b4 Ncd7 16 Bg3 Nb6 17 Qb3 Nfd5 18 Bf3 Rc4 19 Ne4 Qc8 20 Rxc4 (As Alekhine notes, 20 Qb1 would have been better.) 20 . . . Nxc4 21 Rc1 Qa8 22 Nc3 Rc8 23 Nxd5 Bxd5 24 Bxd5 Qxd5 25 a4 Bf6 26 Nf3



While Black's pieces work together White's lack co-operation: his minor pieces are unable to assist his major pieces on the other side of the board. 26 . . . Bh2 27 Re1 Rd8 28 axb5 axb5 29 h3 e5 30 Rb1 e4 31 Nd4 Bxd4 32 Rd1 Nxc3 White resigns.

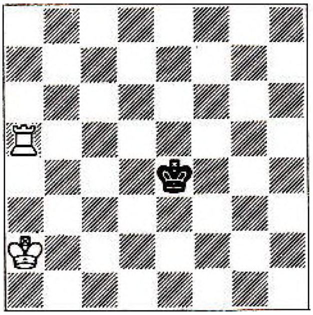
CO-ORDINATE NOTATION, a notation for which each rank and file has its own identification enabling each square to be uniquely labelled by its co-ordinates: STANDARD NOTATION is the best known example. (See NOTATION.)

CO-ORDINATE SQUARES, see CONJUGATE SQUARES.

CO-ORDINATION OF PIECES, see CO-OPERATION.

CORDEL DEFENCE, 417, sometimes called the Classical Defence, and 439, two unrelated variations in the SPANISH OPENING named after the German author Oscar Cordel (1843–1913). The Classical Defence is in the GÖTTINGEN MS and, as JAENISCH noted in 1843, was long recommended by Italian players who would naturally prefer such a development for the king's bishop.

CORDON, the boundary of an area of the board in which the defender's king is enclosed, a term used when describing the winning process for basic mates and some other endgames without pawns.



Black's king is already confined to a space of 25 squares. White draws the cordon tighter, progressively reducing this space as shown by the numbers in brackets.

1 . . . Kd4 2 Kb3(22) Kd3 3 Ra4(17) Kd2 4 Rd4+ Ke2 5 Kc2(12) Ke3 6 Ra4 Ke2 7 Ra3(8) Ke1 8 Kd3 Kf2 9 Kd2(6) Kf1 10 Ke3 Kg2 11 Ke2(4) Kg1 12 Kf3 Kh7 13 Kf2(2) Kh1 14 Rh3.

CORKSCREW COUNTER-GAMBIT, 543, BLACKBURNE's joking description.

CORNER, specifically the square a1, a8, h1, or h8; but often used to describe an area that also includes some adjoining squares.

CORRECTION, see BLACK CORRECTION, WHITE CORRECTION.

CORRESPONDENCE CHESS, a game in which moves are sent by post. Both the memorizing of opening variations and visualization are discounted, for books may be consulted and the men may be moved when a position is analysed. The slow pace may be alleviated by the offer of conditional moves, binding if accepted.

Thomas HYDE refers to games played between Venetian and Slavonian merchants in the 17th century, although they found the transmission of moves expensive. There may well have been earlier games of this kind. However, the 'golden age' of correspondence chess was in the first half of the 19th century. Players from different cities and countries could not easily compete in any other way, and correspondence games took the place of the over-the-board tournaments and matches that became increasingly prevalent when travel facilities improved. The earliest known postal game was between players living at Breda and The Hague, towns about 40 miles (65 km) apart. The most important match was between the clubs of Edinburgh (which won +2=2−1) and London, 1824–8. Several newspapers published the moves and for the first time a wide readership could study the games of contemporary players; an era of open games and attacking play began and the SCOTCH GAMBIT became one of the favoured weapons towards this end. The letters were carried a distance of nearly 400 miles (650 km) by mail coach travelling day and night; at each of about 30 staging posts four horses stood ready, to be placed in the shafts within five minutes; breaks for three meals a day were restricted to 20 or 30 minutes; and the letters were delivered within three days. (By 1836 the journey time had been reduced to 42 hours 53 minutes.) In 1834–6 the Paris Club defeated the Westminster Club (+2) and in 1842–6 Pest defeated Paris (+2), results that indicate France's superiority in the 1830s and her decline in the 1840s. The high cost of postage, however, was a deterrent. For example, each letter from London to Edinburgh cost 1s. 1d., more than a labourer's daily wage. Consequently most of the early games were played between clubs or groups of players who could pool their resources.

On 10 Jan. 1840 Britain introduced a nationwide penny post and two months later G. WALKER reported a widespread increase in the number of correspondence games. Cheap postage soon followed in other countries. In the 1850s some magazines promoted tournaments, in 1870 the Caissa Correspondence Club, the first of its kind, was founded in England, and in 1888 *Monde Illustré* organized the first international tournament. In the 20th century magazines devoted to correspondence chess were published in several countries.

In Dec. 1928 the Internationaler Fernschach Bund (IFSB) was founded in Germany; reconstituted after the Second World War as the International Correspondence Chess Association (ICCA), it became the International Correspondence Chess Federation (ICCF) in 1951 and was affiliated to FIDE in 1961. An agreement with FIDE in 1968 confirmed that the two organizations would be jointly responsible for world championships of various kinds and for the awarding of FIDE titles. After a series of qualifying rounds the final of the first individual world championship tournament began in 1950. Such events take three or four years to complete, and the final of the tenth championship began in 1983. Individual world championships restricted to women competitors began in 1965. The ICCF also arranges world team championships. The German language monthly magazine *Fernschach*, founded in 1929, discontinued in 1939, and restarted in 1951 is the official organ of the ICCF.

Bruno Bassi, *The History of Correspondence Chess up to 1839* (1965) is a reprint of articles published in *Mail Chess*, 1948–52; T. D. Harding, *The Games of the World Correspondence Chess Championship I-VII* (1979).

CORRESPONDENCE NOTATION, a form of CO-ORDINATE NOTATION used for transmitting the moves of a correspondence game and recognized by FIDE. The files are numbered 1 to 8 from the queen's flank to the king's flank, the ranks 1 to 8 from White's side of the board. Each square is described by two digits, the file number preceding the rank number. A move is shown by a four digit number, the starting square preceding the arrival square. Thus e2–e4 becomes 5254. Castling is represented by the king's move alone: for example, 0-0 becomes 5171 for White, 5878 for Black. The purpose of using this notation is to avoid problems that arise in international chess when players might use different initial letters for the same piece, or even different alphabets. There are no symbols for capture, check, or EN PASSANT, and no method is given for describing a promotion.

Originated by a German professor, Dr J. W. D. Wildt of Göttingen, this notation was used a quarter of a century later by J. F. W. Koch in his *Elementarbuch der Schachspielkunst* (1828) and is often named after him. In Russia the name Savenkov notation was once used.

CORTLEVER VARIATION, 285 in the SICILIAN DEFENCE, named after the Dutch player Nicolaas Cortlever (1915–).

COTTER GAMBIT, 618. Played by and named after an English player of the 18th century, this opening is now known as the ALLGAIER GAMBIT.

COUNTERATTACK, (1) an attack mounted by the defender or by a player who is apparently defending. (For some examples from play see BURN, McDONNELL, PANOV, and PROPHYLAXIS.)

COUNTERATTACK, (2) a description of an opening variation initiated by Black.

COUNTER-GAMBIT, a description of an opening in which Black offers a gambit. This may be a direct reply to a gambit as in the ALBIN and FALKBEER COUNTER-GAMBITS, or a delayed response as in the BRYAN, LÓPEZ–GIANUTIO, and WINAWER COUNTER-GAMBITS. More frequently a counter-gambit is merely a gambit offered by Black.

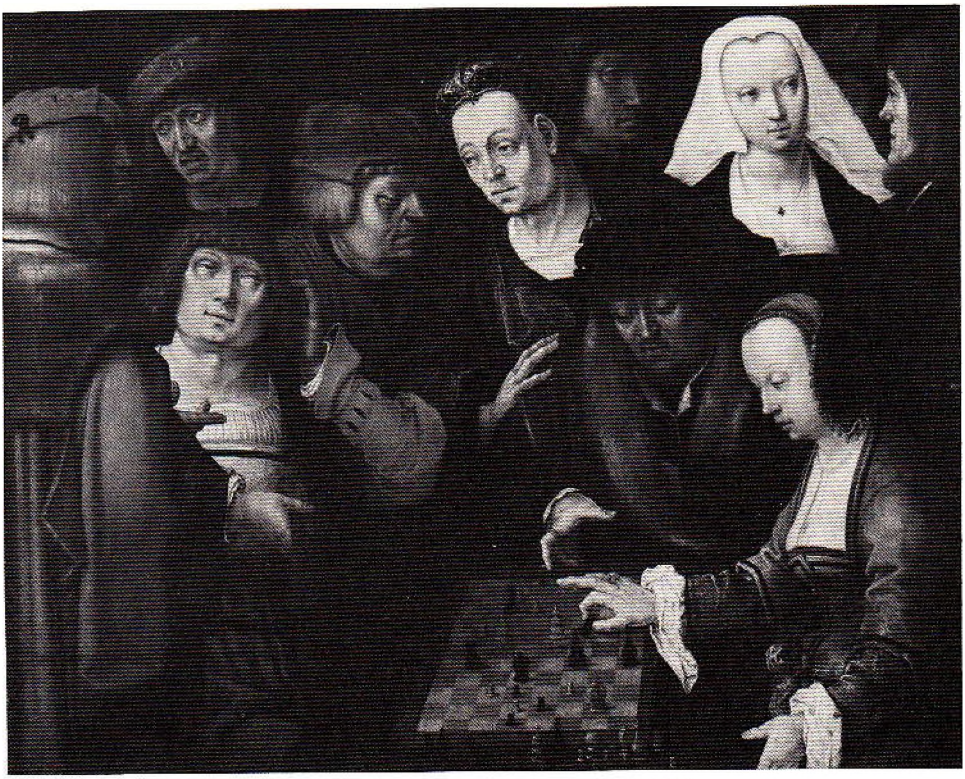
COUNTER-PLAY, active manœuvring by a player who is, or appears to be, on the defensive.

COUNTERTHRUST VARIATION, 212, a line in the KING'S INDIAN DEFENCE akin to the GRÜNFELD DEFENCE, 175, and the KEMERI VARIATION, 211.

COUNTRY MOVE, an irrelevant advance of a rook's pawn to its third rank in the opening phase. Examples are: 1 e4 e5 2 Nf3 Nc6 3 Bc4 Bc5 4 d3 Nf6 5 Nc3 h6 (Thompson–Morphy, New York 1857); 1 e4 e5 2 Nf3 Nc6 3 Bb5 Nf6 4 d3 d6 5 Bxc6+ bxc6 6 h3 (Anderssen–L. Paulsen, London 1862). When largely abandoned by masters country moves became the mark of an inexperienced player, the name implying contempt. STEINITZ believed that early moves of the rooks' pawns were always bad, that they would always weaken the pawn formation. This extreme view was not shared by the younger masters of the 1890s, and since then players have taken a pragmatic standpoint, using their judgement to decide whether the move of a rook's pawn is advisable in a given situation.

COUPE, a knock-out tournament.

COURIER, an unorthodox game dating at least from the end of the 12th century and not known to have been played outside Germany, where it survived until the 19th century in the village of STRÖBECK. The game is played on a 12 × 8 chequered board. The players face the long sides, each having, according to SELENUS, a light-coloured corner square on his right. Viewing the



The Chess Game by Lucas van Leyden (1494–1533)

board from White's side the pieces are arranged on his first rank from left to right as follows: rook, knight, alfil, courier, *Mann*, king, fers, *Schleich*, courier, alfil, knight, rook. Black's array mirrors this, and each player has 12 pawns on his second rank. The *Schleich* is moved like a wazir (one square laterally in one of four directions) and the courier like a bishop. Usually each player begins with the same four moves: the advance of the pawns in front of the rooks and the fers to the fourth rank (only these pawns could be moved two squares initially) and the 'joy-leap' of the fers to the square immediately behind its pawn. The king could neither leap nor castle. In a well-known early 16th-century painting Lucas van Leyden depicts a 12 × 8 board, a detail that some have supposed to be an example of artists' fallibility as social chroniclers; but van Leyden had probably seen the courier board in use.

COZIO, CARLO FRANCESCO (*c.*1715–*c.*1780), Italian count who wrote a four-part two-volume treatise on the game, *Il Giuoco degli Scacchi* (1766). The manuscript, in the library of L. SCHMID, is dated 1740, and there may have been an earlier edition. The first volume, parts one and two, contains 228 opening variations and more than 200 sub-variations, the largest number to appear in any book up to that time. The arrangement is not systematic but the coverage is wide, and there are many lines of play not previously published: BALOGH DEFENCE, COZIO ATTACK, HANSTEIN GAMBIT, HUNGARIAN DEFENCE, LASKER VARIATION (552), ROSSOLIMO VARIATION, and STEINITZ ATTACK. The second book consists of part three, dealing with the different laws of chess used in Calabria, and part four which contains a total of 201 ENDGAME and MIDDLE-GAME positions, STUDIES, and PROBLEMS. For an article by ROYCROFT on part four see *EG* no. 33, July 1973. Cozio succeeded to the title of Count of Montiglio and Salabue in 1725 and his son succeeded him in 1780.

COZIO ATTACK, 578 in the KING'S GAMBIT Accepted, given by COZIO, 1766.

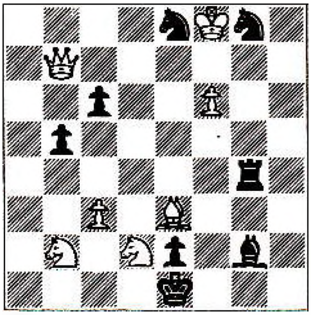
COZIO DEFENCE, 570 in the KING'S GAMBIT Accepted, a standard continuation given by Ruy LÓPEZ, also known as the Hanneken Defence, Prussian Defence, or Lichtenhein Counterattack; also 426 in the SPANISH OPENING, a variation first given by CARRERA and tried in recent times by LARSEN.

CRACOW VARIATION, 489 in the ITALIAN OPENING, played by Cracow Chess Club in a fixed opening correspondence tournament, 1909. The variation was not new, having been played in the 19th century and, notably, in the game Marshall–Burn, Ostend tournament 1905.

CRAMPED POSITION, a position in which the mobility of a player's men is restricted. If severely cramped he frequently loses, for his opponent will be able to increase his own mobility with decisive effect. Slightly cramped positions, however, are usually defensible. This was understood and tested in practice by L. Paulsen in the 1860s when attacking play was regarded as the only correct strategy. STEINITZ, LASKER, and most other world champions were expert at handling cramped positions, a skill that has become requisite for any leading player. The development of this skill influenced the development of chess strategy. (See SCHOOLS OF CHESS.)

CRITICAL MOVE, see CRITICAL SQUARE.

CRITICAL SQUARE, a problemist's description of a square across which a line-piece may be moved (the critical move) and on which another man could be placed (the interference move). Play in which this happens is called critical play, and there are four kinds: either White or Black may make either the critical or the interference move. These terms were defined by KOHTZ and KOCKELKORN in their book *Das Indische Problem* (1903). Of the critical move they write, 'this move, invented by LOVEDAY, is by far the most important invention of the whole problem art.' For examples of critical play see INDIAN THEME, MAXIMUMMER, SELFMATE, and TURTON DOUBLING.



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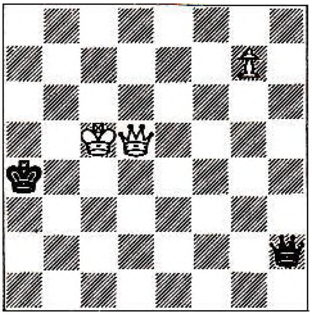
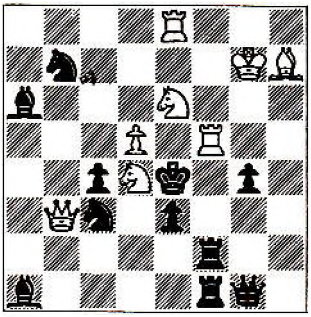
A problem by Kohtz and Kockelkorn, *Festschrift des Akademischen Schachklubs München* (1911). In the main line of the solution e4 becomes a critical square. 1 Qf7 (threatening 2 Nd3+) 1 . . . Bd5 (a critical move) 2 Qa7 Ra4 (another critical move) 3 Qh7, and GRIMSHAW INTERFERENCES occur when Black moves a piece to e4, i.e. Black line-pieces interfere with one another reciprocally:

3 . . . Bc4 4 Qh4
3 . . . Re4 4 Qh1.

CROSS-CHECK, a check made in reply to a check. This device is of particular use in queen endings as a means of evading perpetual check, the defender's principal weapon. Otherwise rare in play, the cross-check is often featured by composers.



This is the position after White's 91st move in the game Botvinnik–Minev, Amsterdam 1954. Black resigned, for were he to check with his queen at f2, g1, c2, or c7 White would answer with a cross-check.



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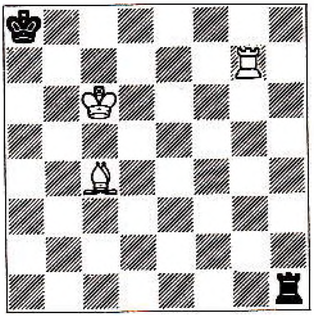
A problem by A. F. MACKENZIE that won third prize in the *Hampstead and Highgate Express* tourney, 1904. The key is 1 Nf3, threatening 2 Nc5, and besides the two variations 1 . . . Kd3 2 Nf4 and 1 . . . Rxf3 2 Qc2 there are three that show cross-checks:

1 . . . gxf3+ 2 Rg5
1 . . . Nxd5+ 2 Rf6
1 . . . N(c3)~+ 2 Ned4

CROSSKILL, ALFRED (1829–1904), English ENDGAME analyst, the son of an industrialist. After receiving a liberal education in England and Germany he worked in his father's business; later he became proprietor of a foundry. Active in politics and a rousing public speaker, he was made a magistrate in 1873 and mayor of his home town, Beverley, Yorkshire, from 1875 to 1878. In 1886 he retired from business and local politics to pursue his hobbies of literature, whist, and chess. An outstanding analyst, he made two important contributions to endgame knowledge: a position in the endgame R+B v. R that can be won only if the FIFTY-MOVE LAW is suspended, and *King and Queen against King and Rook*, a definitive work, published under the pen-name Euclid in 1895.



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A study by Crosskill, *Chess Player's Magazine*, 1864

1 Bd3 Rc1 2 Bf5 Re3 3 Bd7 Kb8 4 Rg4 Rb3 5 Be6 Rb2 6 Bc4 Rh2 7 Rg8+ Ka7 8 Rg7+ Ka8 9 Bd3 Rh6+ 10 Kc7 Rf6 11 Rh7 Ka7 12 Re7 (Black is now in ZUGZWANG) 12 . . . Rf8 13 Bb5 Rg8 14 Rc1 Rg7+ 15 Bd7 Rg6 16 Be6 Rg7+ 17 Kc6 Rg6 18 Ra1+ Kb8 19 Rb1+ Ka7 20 Rb7+ Ka8 21 Rc7 Rg2 22 Bf5 Rf2 23 Rc5 Rf3 24 Be6 Kb8 25 Rb5+ Ka7 26 Ra5+ Kb8 27 Bd5 Rg3 28 Rb5+ Ka7 29 Rb7+ Ka8 30 Rh7 Rg6+ 31 Kc7+ Ka7 32 Bc4 Rg5 33 Kc6+ Kb8 34 Rh8+ Ka7 35 Bd5 Rg1 36 Rh7+ Kb8 37 Be4 Rc1+ 38 Kd6 Rc8 39 Rb7+ Ka8 40 Rf7+ Kb8 41 Bd5 Rc2 42 Rb7+ Kc8 43 Ra7 Kd8 44 Rf7 Re2 45 Rg7 Re1 46 Rb7 Rc1 47 Bb3 Rc3 48 Be6 Rd3+ 49 Bd5 Rc3 50 Rd7+ Kc8 51 Rf7 Kb8 52 Rb7+ Kc8 53 Rb4 Kd8 54 Bc4 Kc8 55 Be6+ Kd8 56 Rb8+ Rc8 57 Rxc8 mate.

CROSSTABLE, a table showing the result of every game in a tournament. These may be given in alphabetical sequence, in result sequence, or in pairing sequence. Each has its advantages. The last, for example, may be used in conjunction with pairing tables thus enabling the reader to know in which round each game was played and who had the white pieces. However, the result sequence is the most popular. The example (below) is from the double round AVRO tournament held at Amsterdam in 1938. Each pair of figures shows the player's results against the opponent whose number is at the head of the column, the left-hand figure being the first of the two rounds. (See GAIGE.)

CSOM (pron. Chom), ISTVÁN (1940–), Hungarian player, International Grandmaster (1973), national champion in 1972. He achieved three good tournament results in the 1970s: Cleveland (Ohio) 1975, first; Kecskemét 1979, second (+7=7−1) equal with Nogueiros after FARAGÓ; Berlin 1979, first equal with SMYSLOV. From 1968 he played in several Olympiads, notably in 1978 when Hungary won the gold medal ahead of the USSR.

CUNNINGHAM, ALEXANDER (1654–1737), Scottish historian and scholar who gave his name to a gambit which dates back at least to GRECO. Owing to patronage by the Duke of Argyll Cunningham achieved eminence as a diplomatist and from 1715 to 1720 was the British Minister to the Republic of Venice. The first attribution of the gambit to Cunningham is in an unpublished manuscript by Caze, dated Amsterdam, 1706.

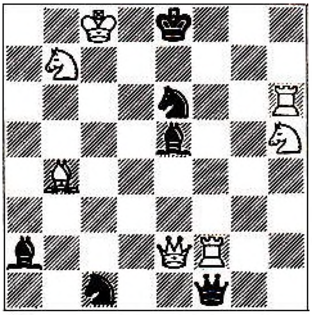
CUNNINGHAM, ALEXANDER (c.1655–1730), Scottish critic and scholar. Like the above he was patronized by a Whig politician; he lived for a while in The Hague and was an excellent chess-player. There was confusion about the identity of the 'gambit' Cunningham because of the close parallels of the two lives. At one time it was thought that they were the same person, but a letter in the *Scot's Magazine*, Oct. 1804, established they were two, the writer having examined the wills in Doctors' Commons. Then the gambit was attributed to the critic, an opinion not reversed until MURRAY published his findings in the *British Chess Magazine*, 1912.

CUNNINGHAM GAMBIT, 585, a line in the KING'S GAMBIT Accepted that was evolved *c.*1706 by the Scottish historian Alexander CUNNINGHAM. After 4 Bc4 he advocated 4 . . . Bh4+, probably a sound continuation but superseded by 4 . . . Nf6 as recommended by SCHLECHTER in the eighth edition of Bilguer's HANDBUCH, 1916–21.

CYCLIC PLAY, a problem term for the pattern that is formed by the contrast between moves played in one VARIATION or PHASE and those played in another. For example, suppose a b and c represent black moves and A B and C White's replies; then the sequence aA bB cC in one phase and aB bC cA in another phase would show the pattern known as cyclic shift. The cycle would be

	1	2	3	4	5	6	7	8	
1 Keres	x	1 ½	½ ½	½ ½	½ ½	1 ½	1 ½	½ ½	8½
2 Fine	0 ½	x	1 ½	1 1	1 0	1 0	½ ½	1 ½	8½
3 Botvinnik	½ ½	0 ½	x	1 ½	½ 0	1 ½	½ 1	½ ½	7½
4 Alekhine	½ ½	0 0	0 ½	x	1 ½	½ ½	½ 1	½ 1	7
5 Euwe	½ ½	0 1	½ 1	0 ½	x	0 ½	0 1	1 ½	7
6 Reshevsky	0 ½	0 1	0 ½	½ ½	1 ½	x	½ ½	1 ½	7
7 Capablanca	0 ½	½ ½	½ 0	½ 0	1 0	½ ½	x	½ 1	6
8 Flohr	½ ½	0 ½	½ ½	½ 0	0 ½	0 ½	½ 0	x	4½

complete if yet another phase showed the sequence aC bA and cB.



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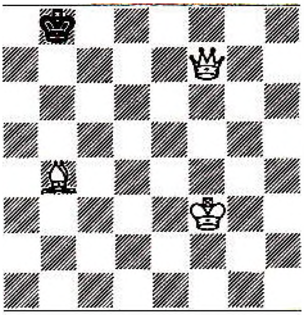
A problem by the Soviet composer Rafael Moiseyevich Kofman (1909–), *64*, 1934. After the key 1 Rh7 (threatening 2 Re7) three squares in the black king's field (e7, f8, f7) are twice guarded by three white line-pieces (R,R,B). Black may cut off the attack of one of these pieces and White must take care not to interfere with the action of the other two. Three variations of the problem show DUAL AVOIDANCE (the JAVA THEME), and the avoided duals in one variation are the mating moves in the other two. The cyclic pattern may be symbolized thus: A (not B,C), B (not C,A), and C (not A,B).

1 . . . Ng7 2 Nxg7 (2 Nf6? 2 Nd6?)
1 . . . Nf4 2 Nf6 (2 Nd6? 2 Ng7?)
1 . . . Nc5 2 Nd6 (2 Ng7? 2 Nf6?).

CYLINDER BOARD, a rectangular plane board that is curved so that two opposite edges adjoin one another to form a cylinder; men may be moved freely across the joined edges. When the normal board is used the joining of the a- and h-files produces a vertical cylinder, the joining of the first and eighth ranks a horizontal cylinder. ROUND CHESS, played on the plane projection of a cylinder board, was known at least as early as the 10th century. The 8 × 8 cylinder board, introduced in the *Chess Amateur*, Aug. 1922, was used for play in a tournament at San Francisco in 1924, and mostly for problems subsequently.



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A problem by MANDLER, *Pruger Presse*, 1928. The omission of framing lines at the sides of the diagram indicates a vertical cylinder board. After the key, 1 Kf2, there are two variations:

1 . . . Kc8 2 Bh2 Kd8 3 Qd1
1 . . . Ka8 2 Bd2 Kh8 3 Qh1.

CZECH DEFENCE, 38, a standard line in the SLAV DEFENCE sometimes called the Open Slav Defence.

CZECH VARIATION, 133, line similar to the BLOCKADE VARIATION, 22, of the BENONI DEFENCE.

CZERNIAK (pron. Chern-yak), MOSHE (1910–), International Master (1952). Born in Poland, he emigrated to Palestine around 1934, won the first national championship (1936), played for his adopted country in the Warsaw Olympiad of 1935 and again in the Buenos Aires Olympiad of 1939, during which the Second World War began. He stayed in Argentina until 1950 and then settled in Israel, playing for that country in nine consecutive Olympiads from 1952 to 1968, and winning the national championship for the second time in 1955. In Argentina, Europe, and Israel he competed regularly in tournaments, with moderate results. Noted for his tenacity, he once played a tournament game that lasted for 191 moves, and at two Olympiads was the last player to finish his game. Czerniak's profession was journalism, reporting chess affairs; he also wrote several books on the game.

D

DABBABA, an unorthodox LEAPER used in several versions of GREAT CHESS. The co-ordinates of its leap are 2,0, and the length of its move √4. Standing on d4 it would attack b4, d6, f4, and d2. Dabbaba means sow, a movable structure to protect soldiers advancing upon a fort. The name was also used to describe pieces that were moved in other ways. In a 10th-century game on a 10 × 10 board the dabbaba was moved like a MANN, in a 14th-century game like a bishop, and in an 18th-century game like an EMPRESS.

DAKE, ARTHUR WILLIAM (1910–), American player, International Master (1954), son of a Polish father and a Norwegian mother. Coming from Portland, Oregon, to New York in 1930 he won the Marshall Club Championship, 1930–1, and thus obtained entry to the New York tournament, 1931 (won by CAPABLANCA). He fared badly in this event, but the experience sharpened his play and at Pasadena 1932 he tied for third place with RESHEVSKY and H. STEINER after ALEKHINE and KASHDAN. Dake never bettered this tournament performance but he distinguished himself in three Olympiads (all won by the USA) in the last of which, Warsaw 1935, he made the best score at board four (+13=5). He largely gave up competitive play soon after the Second World War.

DAMIANO (16th century), author of the first chess book to be published in Italy, *Questo libro e da imparare giocare a scachi et de le partite*, Rome, 1512. According to *Bibliotheca Lusitana*, 1759, Damiano was an apothecary from Odemira in south-west Portugal. His book has 124 unnumbered pages, 89 of which deal with problems and studies (all but one taken from other sources) with both Italian and Spanish text. Damiano suggests the game was invented by Xerxes which is why it was known in Spanish as Axedrez. He examines a few openings, noting that after 1 e4 e5 2 Nf3 the reply 2 . . . Nc6 is best, 2 . . . d6 is not good, and 2 . . . f6 (the opening named after him) is worst. Besides advocating a CLASSICAL CENTRE he adds various maxims, e.g. 'If you have a good move look to see whether there is a better one' and 'With an advantage make equal exchanges.' The last chapter gives advice about blindfold chess.

Nearly 50 years elapsed before another textbook (by Ruy LÓPEZ) was published, and during that time Damiano's book achieved such wide popularity that seven editions were published in Rome and a French translation in Paris. English and German translations subsequently appeared.

DAMIANO DEFENCE, 544, a variation given by LUCENA and rightly condemned by DAMIANO as leading to a lost game.

DAMJANOVIĆ (pron. Dam-yan-ovich), MATO (1927–). Yugoslav player, International Grandmaster (1964). His best tournament performances were: second place (+8=4−3) equal with KHOLMOV after KROGIUS ahead of SPASSKY at Sochi 1964; first (+9=5−1) at Zagreb 1969; and first equal with HECHT and MATANOVIĆ, Bad Pyrmont 1970.

DANGEROUS DIAGONAL, the diagonal e1−h4 for White or e8−h5 for Black. A beginner is often surprised by the appearance of the enemy queen on the h-file bearing down on his f-pawn or giving checkmate. See FOOL'S MATE and SCHOLAR'S MATE. Grandmasters too may be surprised, as in the following game.

Larsen–Spassky USSR v. Rest of World 1970 Queen's Fianchetto Opening

1 b3 e5 2 Bb2 Nc6 3 c4 Nf6 4 Nf3 e4 5 Nd4 Bc5 6 Nxc6 dxc6 7 e3 Bf5 8 Be2 Qe7 9 Qc2 0-0-0 10 f4? Ng4 11 g3 h5 12 h3 h4 13 hxg4 hxg3 14 Rg1 Rh1 15 Rxh1 g2 16 Rf1 Qh4+ 17 Kd1 g2×f1=Q+ White resigns.

DANISH GAMBIT, 343, analysed by many who lived in Denmark: in the 1830s by a jurist called Blankensteiner living in Jutland; in 1867 by M. S. J. From when he played it in the Paris tournament; by LASA when he was Prussian Ambassador at Copenhagen (1865–78); and later by O. H. Krause, S. A. Sørensen, and others.

DARGA, KLAUS VIKTOR (1934–), West German player, International Grandmaster (1964), computer programmer. From 1953, when he tied for first place in the World Junior Championship (he lost on tie-break), Darga became a regular competitor in international tournaments. He reached his best form in the late 1960s, notably at Winnipeg, 1967, when he came first (+3=6) equal with LARSEN ahead of KERES and SPASSKY. Afterwards he entered fewer tournaments, preferring to give more time to his profession. Darga played in ten Olympiads from 1954 to 1978.

DARK BISHOP, a bishop that is moved on the dark squares.

DAWSON, THOMAS RAYNER (1889–1951), English composer, pioneer of both FAIRY PROBLEMS and RETROGRADE ANALYSIS. His problems in these fields form the greater part of his output (about 6,500 compositions) and are better remembered than his studies and orthodox problems. For fairy problems he invented new pieces: GRASSHOPPER (1912), LEO (1912), NEUTRAL MAN (1912), NIGHTRIDER (1925), and VAO (1912); he codified new rules such as the MAXIMUMMER (1913) and various kinds of SERIES-MOVER; and he used unorthodox boards. In 1915 he wrote *Retrograde Analysis*, the first book on the subject, completing the project begun several years earlier by the German composer Wolfgang Hundsdorfer (1879–1951). From 1919 to 1930 Dawson conducted a column devoted to fairy problems in the *Chess Amateur*. In 1926 he was a co-founder of the *Problemist*, which he edited for its first six years, and he founded and edited *The Problemist Fairy Supplement* (1931–6), continued as *The Fairy Chess Review* (1936–51). Besides conducting columns in several newspapers and periodicals, one of them daily and one in the *Braille Chess Magazine*, Dawson edited the problem section of the *British Chess Magazine* from 1931 to 1951; he devised and published in its pages (1947–50) a systematic terminology for problem themes in the hope that it would supplant the extensive jargon then and now in use. Dawson wrote five books on fairy problems: *Caissa's Wild Roses* (1935); *C. M. Fox, His Problems* (1936); *Caissa's Wild Roses in Clusters* (1937); *Ultimate Themes* (1938); and *Caissa's Fairy Tales* (1947). Charles Masson Fox (1866–1935) was a patron whose generosity made possible the publication of four of these books and the two fairy problem magazines founded by Dawson. *Ultimate Themes* deals with TASKS, another of Dawson's favourite subjects. In 1973 all five books were republished in one volume, *Five Classics of Fairy Chess*.

Dawson found it difficult to understand the problemist's idea of beauty because it is not susceptible to precise definition. 'The artist talks of "quiet" moves, oblivious that they are White's most pulverizing attacks! This aesthetic folly, reverence, response, thrill, to vain-glorious bombast runs throughout chess.' (See BOHEMIAN for a problem showing 16 model mates, a task Dawson claimed as a record but a setting Bohemian composers would reject.) His genius did not set him apart from his fellows; he could find time for casual visitors, and would explain his ideas to a tyro with patience, modesty, and kindness. Although he won many tourney prizes much of his work was designed to encourage others, to enlarge the small band of fairy problem devotees. He composed less for fame than to amuse himself, confessing to another composer 'We do these things for ourselves alone.'

A chemistry graduate, Dawson took a post in the rubber industry in 1922 and rose to be head of the Intelligence Division of the British Rubber Manufacturers, for which he founded, catalogued, and maintained a technical library. Unwell for the last year of his life, he died from a stroke. (See EIGHT OFFICERS PUZZLE; PARTIAL RETROGRADE ANALYSIS.)

K. Fabel and C. E. Kemp, *Schach ohne Grenzen* or *Chess unlimited* (1969) is a survey, written in German and English, of Dawson's contribution to the art of fairy problems.

DECENTRALIZE, to move a piece that attacks, guards, or occupies central squares so that it no longer does so. This is generally undesirable unless the centre is well secured, or unless decisive action can be taken elsewhere on the board.

DECISIVE ERROR, an error that would alter the result of the game if correct play were to follow. Thus a player might lose a drawn position or fail to win a won position.

DECOY, to entice an enemy man from its defensive role; the man used for that purpose. The use of a flank pawn to decoy an enemy king commonly happens in the endgame. For an example see OUTSIDE PASSED PAWN.

DEFENCE, (1) a move or moves played with the object of countering the opponent's threats. Defence may be passive (for an extreme case see FORTRESS) or active, when threats are answered by threats. More often than not masters prefer active defence, perhaps making some concession to gain counter-play; examples from the opening phase are the BOLESLAVSKY VARIATION of the SICILIAN DEFENCE (Black concedes a HOLE at d5) and the MARSHALL COUNTERATTACK (Black sacrifices a pawn). A successful attacking game receives popular acclaim, but, as STEINITZ first observed, a well played defensive game is no less meritorious.

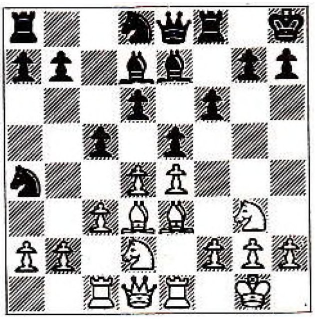
Composers use the word defence in a special sense: in a direct mate threat problem any move by Black that forestalls White's threat (using this word in its problem sense) is a defence.

DEFENCE, (2) a description of an opening or an opening variation initiated by Black. The name does not necessarily imply passive play: some defences offer aggressive counterchances.

DEFENSIVE CENTRE, a centre consisting of a well defended centre pawn on its fourth rank, one of several kinds of PAWN CENTRE a player might choose in the opening phase. The best known example is the popular CLOSE VARIATION of the SPANISH OPENING in which Black defends a pawn on e5. A player who sets up such a centre gets a slightly cramped game, but he may have scope for flank manœuvres or, on occasion, the option of changing the central PAWN FORMATION. W. STEINITZ believed in the soundness of the defensive centre and sometimes used it when he had the white pieces, a new idea in his time.

Lasker–Steinitz 8th match game World Championship 1896 Spanish Opening, Steinitz Defence

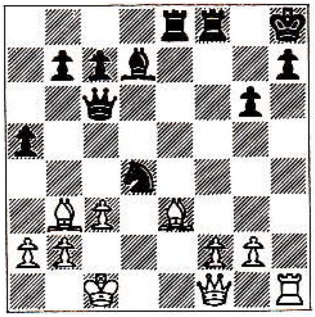
1 e4 e5 2 Nf3 Nc6 3 Bb5 d6 4 d4 Bd7 5 Nc3 Nge7 6 Bg5 f6 7 Be3 Nc8 8 Ne2 Be7 9 c3 0-0 10 Bd3 Nb6 11 Ng3 Kh8 12 0-0 Qe8 13 Rc1 Nd8 14 Re1 c5 15 Nd2 Na4



Having firmly established a pawn at e5, Black decides to manœuvre on the queen's flank. His opponent responds by seeking a king's flank attack and to this end he soon blocks the centre. 16 Rc2 b5 17 f4 Ne6 18 f5 Nd8 19 d5 Nb7 20 Nf3 c4 21 Be2 Bd8 22 Nh4 g6 23 Bg4 g5 24 Nf3 Nbc5 25 h4 gxh4 26 Nxh4 Nd3 27 Rf1 Naxb2 28 Qf3 Bb6 29 Kh2 Rg8 30 Bh6 Qe7 31 Nh5 Be8 32 Qh3 Na4 33 Bf3 Nac5 34 Re2 Nd7 35 g3 a5 36 Ng2 b4 37 Ne3 Rc8 38 Nd1 bxc3 39 Nxc3 Bd4 40 Bd2 N7c5 41 Qh4 Bxh5 42 Bxh5 Rb8 43 Nd1 Na4 44 Bxa5 Ra8 45 Bd2 c3 46 Bxc3 Nxc3 47 Nxc3 Bxc3 48 Rf3 Nc1 49 Rc2 Nxa2 50 Rxc3 Nxc3 51 Rxc3 Rgc8 52 Rb3 Ra2+ 53 Kh3 Rac2 54 Rb6 R2c3 55 Bg6 Rd8? 56 Rb7 drawn. Black could have won by 55 . . . R3c7 . . .

Steinitz–Chigorin 4th match game World Championship 1892 Spanish Opening, Berlin Defence

1 e4 e5 2 Nf3 Nc6 3 Bb5 Nf6 4 d3 d6 5 c3 (Steinitz's move, which maintains a flexible pawn formation. Compare games given under WEAKNESS.) 5 . . . g6 6 Nbd2 Bg7 7 Nf1 0-0 8 Ba4 Nd7 9 Ne3 Nc5 10 Bc2 Ne6 11 h4 (Having a firmly held centre White begins a king's flank attack.) 11 . . . Nc7 12 h5 d5 13 hxg6 fxg6 14 exd5 Nxd5 15 Nxd5 Qxd5 16 Bb3 Qc6 17 Qe2 Bd7 18 Be3 Kh8 19 0-0-0 Rae8 20 Qf1 a5 (White responds to this flank attack by opening up the centre.) 21 d4 exd4 22 Nxd4 Bxd4 23 Rxd4 Nxd4

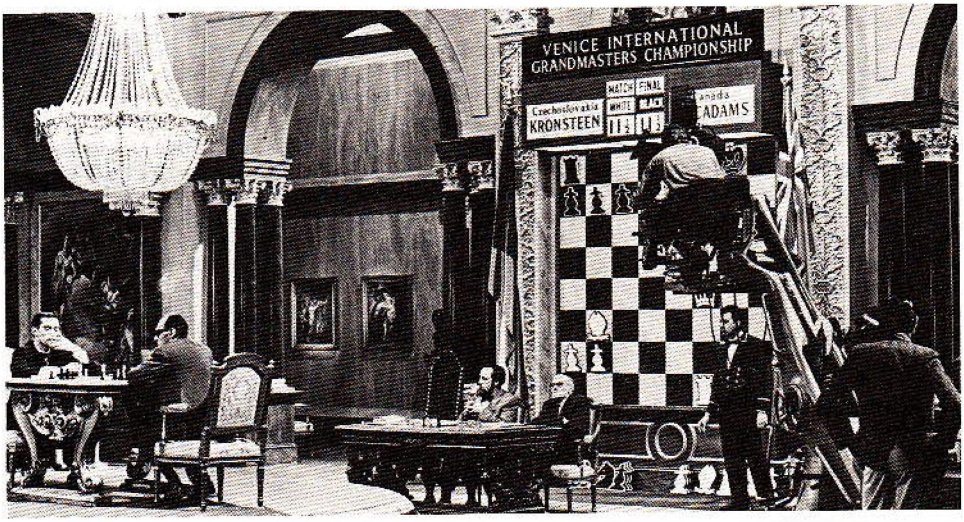


24 Rxh7+ Kxh7 25 Qh1+ Kg7 26 Bh6+ Kf6 27 Qh4+ Ke5 28 Qxd4+ Black resigns for he is mated next move.

DEL RIO, DOMENICO ERCOLE (c.1718–c.1802), Italian lawyer and author, nicknamed the 'anonymous Modenese' after the publication of his only chess book, *Sopra il giuoco degli scacchi osservazioni pratiche d'anonimo autore Modenese* (1750). Written in more concentrated form than was usual at the time, this book of 110 pages was the basis of a more extensive work by LOLLI 13 years later. Del Rio composed many studies that were fine for that period. Shortly before his death he completed another work, *Semicenturia di partiti*, which remained unpublished. (See SCHOOLS OF CHESS.)

DEMOLISH, to show that a composition is unsound and, perhaps, that the flaws are beyond repair. Thus demolition, the demonstration that a composition is unsound.

DEMONSTRATION BOARD, a large chess-board mounted vertically. Chessmen in the shape of



Demonstration board used during the filming of the James Bond film *From Russia With Love* (1963). The position was taken from the game Spassky–Bronstein, USSR Championship 1960 (but there should be white pawns on c5 and d4). Black resigned after 22 . . . Kh7 23 Qe4+.

figurines may be attached, and games and positions shown to a large audience. Such boards are to be seen at many tournaments and matches. The first demonstration board, four feet (1.2m) square, was designed by LÖWENTHAL in 1857 and used by him to illustrate his lectures.

DERIVATIVE GAMES, see KINDRED GAMES.

DERLD, 393, the 'Delayed Exchange Ruy Lopez Deferred'. The line occurred in the 5th game of a match played in Steenwijk between EUWE and H. Kramer, 1940, and is also known as the Steenwijk Variation.

DESCHAPELLES, ALEXANDRE LOUIS HONORÉ LEBRETON (1780–1847), reputedly the strongest player between PHILIDOR's death and the time of BOURDONNAIS. He never met SARRATT, and he refused to meet the leading French players on even terms; but if he was not demonstrably the strongest player he was the most colourful. In 1794 when his school at Brienne, where Napoleon had studied, was disbanded he returned to Paris to discover that his aristocratic family had emigrated. He joined Napoleon's army, was left for dead at the siege of Mainz, fought again at Fleurus, was captured at Baylen, and taken to Cadiz from where he made a clever escape. He lost his right hand (which caused him to be nicknamed Manchot) and was left with a sabre-scar from brow to chin. Among the first to be awarded the Cross of Honour, he tore it off when Napoleon crowned himself emperor.

He had a remarkable facility for games. Three months after learning the moves of Polish draughts he defeated the French champion; pushing the cue with the stump of his right arm he played billiards; and he boasted that he had learned all he needed to know about chess in three days. For a time he earned a living by playing chess for stakes at the CAFÉ DE LA RÉGENCE. This lean time came to an end in 1812 when Marshal Ney made him superintendent of the tobacco monopoly at Strasburg, which brought him an income exceeding 40,000 fr. a year.

Following the battle of Waterloo he opposed the invasion by organizing a band of partisans who named him their general, but after this brief adventure he went back to the Café de la Régence, once again seeking a living from chess. A natural player, he despised book knowledge, and perhaps because he lacked it played only at odds, conceding at least pawn and two moves against even his strongest opponents. About 1820 he took Bourdonnais for a pupil. The two men could hardly have been more different: Deschapelles was delicate, irritable, slight, pale, abstemious, introverted, and a slow player; Bourdonnais was hearty, cheerful, ruddy, and a fast player. In Apr. 1821 Deschapelles played a triangular contest, conceding pawn and two to Bourdonnais and COCHRANE, who played level between themselves. Deschapelles defeated Cochrane (+6−1) but lost all seven games to Bourdonnais. Conceding pawn and move Deschapelles lost a short match to LEWIS (−1=2), and challenged by Cochrane to play even but to win two-thirds of the games, he lost that match too.

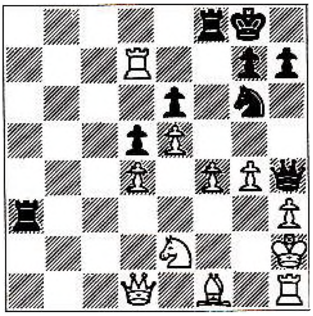
A year or so later Deschapelles gave up chess and took to whist, rapidly becoming an expert and making more money than he could ever have made at chess. He was able to live comfortably in a pleasant villa with orchards, pheasants, and the most complete melon beds—he served ten varieties—in Paris. (Card players still refer to the Deschapelles coup, the lead of an unsupported high honour card to establish an entry in partner's hand.) In the mid 1830s he renewed his interest in chess. Conceding pawn and two he played against SAINT-AMANT, drawing a match in 1836 (+1=1−1).

He was a stickler on matters of principle which, combined with his imperious manner and bad temper, frequently led him into duels which he happily fought left-handed. Arrested for being involved in the insurrection of June 1832—he had retained his republican beliefs—he wrote a pathetic letter to the King saying that he was too old, too infirm, and innocent anyway. On his release he found that the Minister of the Interior had shown his letter around the whist club, exposing him to ridicule. Once, in the Café de la Régence, a waiter sent to ask whether Deschapelles would play took back a reply concerning the stakes. 'Tell him my religion forbids me to play for money', to which Deschapelles replied, 'Mine forbids me to be absurd.'

His last days were spent writing unintelligible constitutions for Italy, Spain, Portugal, and various South American republics. Bedridden for the last 20 months of his life he died of hydropsy, requesting in his will that no letter should be sent announcing his death, no newspapers should write about him, and that he should have a pauper's burial. Saint-Amant said 'The only way to be on good terms with him without meanness or flattery is to see him seldom, never be under obligation to him, and to maintain a dignified reserve.'

Cochrane–Deschapelles St Cloud, 1821 (remove Black's f-pawn and begin with two single-moves by White)

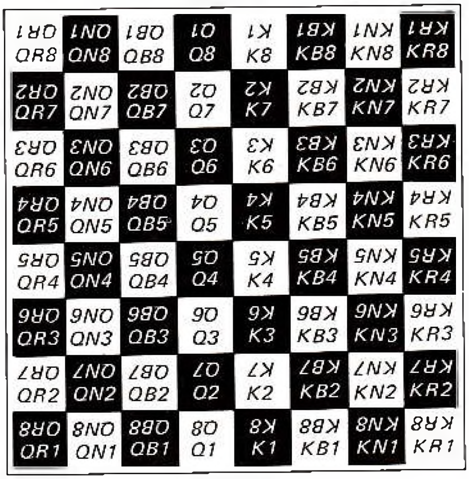
1 e4 2 d4 e6 3 f4 d5 4 e5 c5 5 c3 Nc6 6 Nf3 cxd4 7 cxd4 Qb6 8 Nc3 Bd7 9 a3 Nh6 10 h3 Nf5 11 Ne2 Be7 12 g4 Bh4+ 13 Nxh4 Nxh4 14 Kf2 0-0 15 Kg3 Ng6 16 b4 a5 17 Bd2 axb4 18 Bxb4 Nxb4 19 axb4 Qxb4 20 Rb1 Ra3+ 21 Kh2 Qc7 22 Rxb7 Qh4 23 Rxd7



Black announced mate in three by 23 . . . Qf2+ 24 Bg2 Rxh3+ 25 Kxh3 Qh4.

DESCRIPTIVE NOTATION, sometimes called Anglo-Iberian or Anglo-American notation. This abbreviated form of a verbal description is nearest to the way in which a move would be described if notation did not exist. For example P–K4 (usually pronounced pawn to kay four) means pawn to king's fourth square. The heart of the system is the double identification of each square; one name is used by White, the other by Black.

BLACK



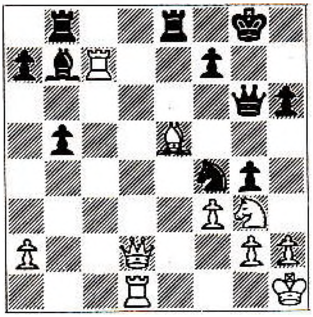
QR1 QR8	QN1 QN8	QB1 QB8	Q1 Q8	K1 K8	KB1 KB8	KN1 KN8	KR1 KR8
QR2 QR7	QN2 QN7	QB2 QB7	Q2 Q7	K2 K7	KB2 KB7	KN2 KN7	KR2 KR7
QR3 QR6	QN3 QN6	QB3 QB6	Q3 Q6	K3 K6	KB3 KB6	KN3 KN6	KR3 KR6
QR4 QR5	QN4 QN5	QB4 QB5	Q4 Q5	K4 K5	KB4 KB5	KN4 KN5	KR4 KR5
QR5 QR4	QN5 QN4	QB5 QB4	Q5 Q4	K5 K4	KB5 KB4	KN5 KN4	KR5 KR4
QR6 QR3	QN6 QN3	QB6 QB3	Q6 Q3	K6 K3	KB6 KB3	KN6 KN3	KR6 KR3
QR7 QR2	QN7 QN2	QB7 QB2	Q7 Q2	K7 K2	KB7 KB2	KN7 KN2	KR7 KR2
QR8 QR1	QN8 QN1	QB8 QB1	Q8 Q1	K8 K1	KB8 KB1	KN8 KN1	KR8 KR1

WHITE

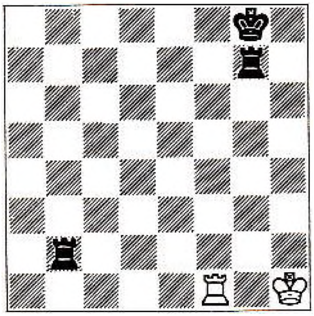
The moves of the SPANISH OPENING would be written 1 P–K4 P–K4 2 N–KB3 N–QB3 3 B–N5 (There is no need to write 3 B–QN5 because only one bishop can be moved to N5.) At one time the second moves might have been written 2 KN–B3 QN–B3; another bygone practice was to write, for example 1 R–Ksq instead of R–K1, and this survives in the occasional American R–K but is not recommended as chess moves lend themselves to printer's errors. If two similar pieces can be moved to the same square the departure square is given in parentheses. Thus if a player has rooks on KN3 and QN2 and both could be moved to KN2 the description would be R(KN3)–N2 or R(QN2)–N2 (or, more recently, R/KN3–N2 or R/QN2–N2). If the intention is clear then part of the departure square's description may be omitted, e.g. R(3)–N2. Care must be taken that no other move fits the chosen description. For example if White had knights on d3 and c3 and Black had pawns on c5, f5, and f4 then the move in standard notation, Nxf4, is precise. In descriptive notation NxP, NxBP, and N(Q3)xBP are ambiguous; it would be necessary to write N(Q3)xKBP; NxP(B4) might suffice, but many players are unsure whether (B4) means Black's B4 or White's B4.

Using this notation is like describing the location of a house in relationship to a landmark, 'the third house after the crossroads'. The traveller needs to be moving in the right direction. Annotators have difficulty when discussing the importance of key squares, each of which has two names. (See NOTATION.)

DESPERADO, a piece, EN PRISE or trapped, that is used to inflict as much damage as possible before it is captured; a piece that is placed *en prise* when giving check, its capture leading to stalemate.



A position from the game Anderssen–Neumann, Baden-Baden 1870. White has just captured a pawn on e5 placing the knight *en prise*, and hoping for the continuation 28 . . . Rxe5 29 Qxf4 Rbc8 30 fxg4; but Black, using his knight as a desperado, played 28 . . . Nxg2 and won easily after 29 Rxb7 Rxb7 30 Qxg2 Rxe5.



A study by HORWITZ and KLING, *The Chess Player*, 1851. White is to play and Black is to win: 1 Rf8+ Kh7 2 Rh8+ Kg6 3 Rh6+ Kf7 4 Rf6+ Ke7 5 Re6+ Kd7 6 Rd6+ Kc7 7 Rc6+ Kb7, and the desperado has had its day. For a successful desperado of this kind see the endgame Reshevsky–Geller under STALEMATE.

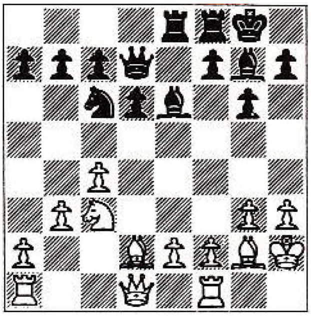
DESPRÈS OPENING, 701, named after Marcel Desprès of France.

DEVELOP, to bring one's pieces into play during the opening phase.

DEVELOPMENT, the process of developing the pieces or the extent to which they are developed. To have the better development is to have one's pieces more effectively placed, always an advantage; to be ahead in development or to have a lead in development is to have a greater number of pieces in play, usually but not necessarily advantageous.

Petrosyan–Botvinnik 7th match game World Championship 1963 English Opening

1 c4 g6 2 Nf3 Bg7 3 Nc3 c5 4 g3 Ne7 5 Bg2 0-0 6 d4 cxd4 7 Nxd4 Nbc6 8 Nxc6 9 0-0 d6 10 Bd2 Bg4 11 h3 Be6 12 b3 Qd7 13 Kh2 Rae8

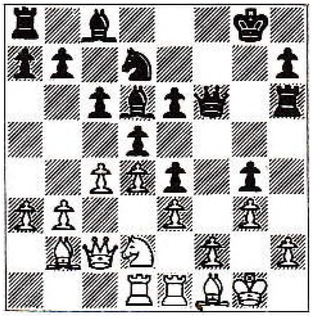


The English author Peter Hugh Clarke (1933–) writes: 'The position reached is a fine illustration of the advantages of a qualitative development over quantitative', adding that the black pieces are all in play but that their capacity for effective action is limited by the hold White has on the square d5.

14 Rc1 f5 15 Nd5 Kh8 16 Be3 Bg8 17 Qd2 Nd8 18 Rfd1 Ne6 19 Nf4 Nxf4 20 Bxf4 Qc8 21 h4 Re7 22 Bf3 Bf7 23 Qa5 Be8 24 c5 d5 25 Bd6 Qd7 26 Bxe7 Qxe7 27 Rxd5 f4 28 Qd2 Bc6 29 Rd3 Bb5 30 Rd4 fxg3+ 31 fxg3 Bxd4 32 Qxd4+ Qg7 33 Qxg7+ Kxg7 34 Rc2 Re8 35 Kg2 Kf6 36 Kf2 Bc6 37 Bxc6 bxc6 38 Rc4 Ke5 39 Ra4 Ra8 40 Ra6 Kd5 41 b4 Kc4 42 a3 Kb5 43 Ra5+ Kc4 44 Ke3 a6 45 Kf4 Kd5 46 Kg5 Re8 47 Rxa6 Rxe2 48 Ra7 Re5+ 49 Kf4 Re7 50 Rb7 Kc6 51 a4 Kd7 52 Rh8 Black resigns.

Maróczy–Tartakower Teplitz–Schönau 1922 Dutch Defence (third brilliancy prize)

1 d4 e6 2 c4 f5 3 Nc3 Nf6 4 a3 Be7 5 e3 0-0 6 Bd3 d5 7 Nf3 c6 8 0-0 Ne4 9 Qc2 Bd6 10 b3 Nd7 11 Bb2 Rf6 12 Rfe1 Rh6 13 g3 Qf6 14 Bf1 g5 15 Rad1 g4 16 Nxe4 fxe4 17 Nd2



Although White is ahead in development his pieces lack mobility and cannot easily be brought to the defence of his king. (For some games in which, by contrast, a lead in development is decisive see FINE, MIRROR MATE, SAX, E. STEINER, and TIME, 1).

17 . . . Rxh2 18 Kxh2 Qxf2+ 19 Kh1 Nf6 20 Re2 Qxg3 21 Nb1 Nh5 22 Qd2 Bd7 23 Rf2 Qh4+ 24 Kg1 Bg3 25 Bc3 Bxf2+ 26 Qxf2 g3 27 Qg2 Rf8 28 Be1 Rxf1+ 29 Kxf1 e5 30 Kg1 Bg4 31 Bxg3 Nxg3 32 Re1 Nf5 33 Qf2 Qg5 34 dxe5 Bf3+ 35 Kf1 Ng3+ White resigns.

DE VERE, CECIL VALENTINE (1845–75), pseudonym of Valentine Brown, winner of the first official British Championship tournament organized by the British Chess Association in 1866. He learned the game in London before 1858 and practised with BODEN and the Irish player Francis Burden (1830–82). De Vere played with unusual ease and rapidity, never bothering to study the books. His features were handsome (an Adonis says MACDONNELL), his manner pleasant, his conduct polite. He 'handled the pieces gracefully, never "hovered" over them, nor fiercely stamped them down upon the board . . . nor exulted when he gained a victory . . . in short, he was a highly chivalrous player.' So wrote STEINITZ who conceded odds in a match against De Vere and was soundly beaten. (See PAWN AND MOVE.) De Vere's charm brought him many friends. At about the time that he won the national championship his mother died, a loss he felt deeply, 'the only person who ever cared for me'. Receiving a small legacy he gave up his job, which Burden had obtained for him at Lloyds the underwriters, and never took another. He entered some strong tournaments but always trailed just behind the greatest half-dozen players of his time. His exceptional talent was accompanied by idleness and lack of enthusiasm for a hard task. On the occasion of the Dundee tournament of 1867 he took long walks in the Scottish countryside with G. A. MacDonnell, who writes that a 'black cloud' descended on De Vere. It may have been the discovery that he had tuberculosis; more probably he revealed to the older man a deep-rooted despair, the cause perhaps of his later addiction to alcohol.

In 1872 Boden handed over the chess column of *The Field* to provide him with a small income; but in 1873 the column was given to Steinitz on account of De Vere's indolence and drunkenness. At the end of Nov. 1874 his illness took a turn for the worse, he could hardly walk and ate little. His friends paid to send him to Torquay for the sea air, and there he died ten weeks later. He had failed to nourish a natural genius in respect of which, according to Steinitz, De Vere was 'second to no man, living or dead'.

DIAGONAL, a diagonal row of squares. Identification is made by defining the squares at each end. The diagonals a1–h8 and h1–a8 (known as the long diagonals) and the seven- and six-square diagonals are those most likely to be of strategic importance. For some examples in which control of a diagonal by a queen or bishop brings decisive advantage see IVKOV, OUTPOST, RAGOZIN, and SMYSLOV.

DIAGRAM, a pictorial representation of the board and men. Conventionally, White plays up the page and so, at one time, White was called south, Black north; the king's side was east, the queen's west. Today this survives only in the rarely used opening names East Indian and West Indian.

DIAGRAM BLANK, a printed diagram of the chess-board without any men.

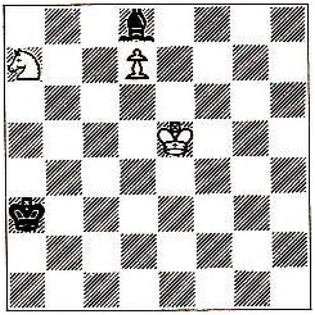
DICE, components, perhaps four sided, used in the forerunners of chess. The throw of the dice determined which piece was to be moved. Possibly dice were introduced to a game of skill so that players might gamble; more probably dice were an essential part of a divination ceremony which came to be secularized as a game of skill.

DICTIONARY or **ENCYCLOPEDIA OF CHESS,** names used interchangeably for books of various kinds. Three encyclopedic works were published in the 19th century: J. de la Torre, *Diccionario del juego del ajedrez ó ya sea vocabulario* (Barcelona, 1825); ALEXANDRE, *Encyclopédie des échecs* (Paris, 1837); and E. Carlo Usigli (1812–94), *Miscellanea sul giuoco degli scacchi* (Naples, 1861). The first contains the laws of chess based on PHILIDOR's book and definitions of chess terms (49 pp.) and illustrations of the chess-board, names of squares, standard notation, and a knight's tour (4 pp.). The second contains only opening variations. The third is the nearest approach to a comprehensive encyclopedia.

In 1929 *Slovar Shakhmatista* (*Dictionary of Chess*) was published at Leningrad in an issue of 6,000 copies; it was written by a team of five Russian experts including KUBBEL and LEVENFISH, and for the first time there are entries for people and events. This was followed by Sánchez Pérez's *Diccionario Illustrado de Ajedrez* (Madrid, 1934). Also in the 1930s a few unsuccessful attempts were made to publish such works serially in chess periodicals. The next such book, and the first in the English language, was B. J. Horton's *Dictionary of Modern Chess* (New York, 1959).

Since then encyclopedias have been published in several countries, notably an Italian work by CHICCO and Porreca in 1971. There are also books that specialize, like Alexandre's. For example the multilingual *Oxford Encyclopedia of Chess Games 1485–1866* (Oxford, 1981) by D. Levy and K. O'Connell contains about 4,000 games. (See also ENCYCLOPEDIA OF CHESS OPENINGS.)

DIDACTIC POSITION, a position composed or from play, often an endgame, used for instruction. Such positions show ideas and principles that are of general application and they differ in this respect from studies which are exceptional positions; but the distinction is not always clear-cut. Exceptional positions can be found that would not be likely to occur in a game although the play might reveal ideas useful to the player.



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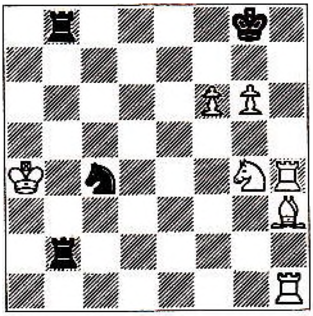
A study by HALBERSTADT that won first prize in a tourney held in honour of the French player Marcel Lamare (1856–1937), *La Stratégie*, 1936. 1 Kd5 (putting Black in zugzwang) 1 . . . Ba5 2 Nb5+ Kb4 3 Nd4 Ka4 4 Nc6 Bb6 5 Kc4 (zugzwang) 5 . . . Bc7 6 Kc5, and White wins by moving his king to b7. The play shows an idea common to all such endgames: the stronger party's control of all squares on a diagonal (here a5–d8) occupied by a defending bishop. For other studies that have didactic content see DESPERADO, QUADRANT, and TWINS.

DIEZ DEL CORRAL, JESUS (1933–), Spanish player, International Grandmaster (1974), accountant. The claims of his professional work prevent his competing frequently in chess events; but he won the championship of his country twice, achieved his best tournament result when he came second (+5=4) to LJUBOJEVIĆ at Olot 1972, and played for his country in several Olympiads from 1960.

DIJK (pron. Dike), NILS GUSTAV GERARD VAN (1933–), Norwegian composer, International Master for Chess Compositions (1961), International Judge of Chess Compositions (1966), bank official. Born in Indonesia, he was interned in Java during the Second World War with his Dutch father and Norwegian mother, afterwards settling in Bergen. In 1951 he became interested in chess problems published in the local newspaper and within a few months began to compose, becoming in time one of the world's leading composers of orthodox TWO- and THREE-MOVERS. (See RUKHLIS THEME.)

DILĀRĀM'S MATE, a mate that occurred in a famous 10th-century problem attributed to AS-ṢŪLĪ.



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The piece shown as a bishop is a fil (A). 1 Rh8+ Kxh8 2 Af5+ Kg8 3 Rh8+ Kxh8 4 g7+ Kg8 5 Nh6. Firdewsī at-Tahīhal, a Turkish poet who wrote the world's longest poem (allegedly 890,000 verses), completed a chess book in 1503 and included a version of this problem, adding a tale. A nobleman staked his favourite wife Dilārām (meaning heart's ease) on a game of chess. When it seemed he must be checkmated she called out 'sacrifice your rooks, not me', and he discovered the winning combination. The story has been retold many times.

DILWORTH VARIATION, 377 in the spanish opening, sometimes named after Jan Kleczyński of Poland who played it unsuccessfully against the Spaniard Rey Ardid in a tournament held concurrently with the Olympic Games, 1924. The variation was re-examined by the English amateur Vernon Dilworth (1916–) in 1939 and played by him in the Irish Correspondence Championship 1941. Around 1944 a few leading Soviet players experimented with this line; since then it has gained little support at grandmaster level in spite of Dilworth's persistent advocacy.

DIRECT MATE PROBLEM, a problem with the stipulation that White is to move first and to give checkmate in a given number of moves against any black defence. The term is sometimes limited to problems in which play otherwise conforms to the laws, as distinct from fairy problems.

DISCOVERED ATTACK, an attack made by a line-piece when another piece or pawn has been moved out of the way.

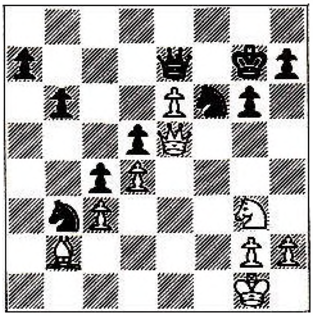
DISCOVERED CHECK, check from a line-piece when another man has been moved out of the way. The line-piece gives check without moving but the move made by the other man may create an additional threat, a form of double attack often leading to advantage. (See for example see-saw.)

DISTANT OPPOSITION, a kind of opposition in which the kings stand on the same file or rank with three squares between them.

DIVERSIONARY SACRIFICE, a decoy offered as a sacrifice, especially a piece so offered in the middle-game.

Botvinnik–Capablanca AVRO tournament 1938
Nimzo-Indian Defence, Rubinstein Variation

1 d4 Nf6 2 c4 e6 3 Nc3 Bb4 4 e3 d5 5 a3 Bxc3+ 6 bxc3 c5 7 cxd5 exd5 8 Bd3 0-0 9 Ne2 b6 10 0-0 Ba6 11 Bxa6 Nxa6 12 Bb2 Qd7 13 a4 Rfe8 14 Qd3 c4 15 Qc2 Nb8 16 Rae1 Nc6 17 Ng3 Na5 18 f3 (White advances his pawns to attack on the king's side, a strategy favoured by Botvinnik in this opening.) 18 . . . Nb3 19 e4 Qxa4 20 e5 Nd7 21 Qf2 g6 22 f4 f5 23 exf6 Nxf6 24 f5 Rxe1 25 Rxe1 Re8 26 Re6 Rxe6 27 fxe6 Kg7 28 Qf4 Qe8 29 Qe5 Qe7

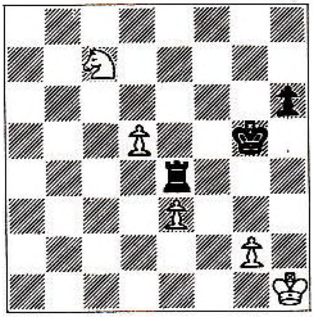


30 Ba3 (a diversionary sacrifice that forces the game) 30 . . . Qxa3 31 Nh5+ gxh5 32 Qg5+ Kf8 33 Qxf6+ Kg8 34 e7 Qc1+ 35 Kf2 Qc2+ 36 Kg3 Qd3+ 37 Kh4 Qe4+ 38 Kxg5 Qe2+ 39 Kh4 Qe4+ 40 g4 Qe1+ 41 Kh5 Black resigns.

DJINDJIHASHVILI, ROMAN YAKOVLEVICH (1944–), Soviet-born player from Georgia, International Grandmaster (1977). He played in the USSR Championships of 1971 and 1972, with moderate results, and won the USSR First League tournament, 1973, but did not play in the championship for which he had thus qualified. In 1976 he emigrated to Israel and three years later to the USA. Since leaving Russia he has had good results in tournament play, notably sharing first place at Natanya 1977 and winning at Hastings 1977–8 (+7=7). At Tilburg 1978 (category 14) he scored +2=8−1 and shared third place with hübner and miles after portisch and timman ahead of spassky. In the USA he won the Swiss system Lone Pine Tournament 1980 and small tournaments at New York, Nov. 1979 and May 1980.

DOLMATOV, SERGEY VIKTOROVICH (1959–), Soviet player, International Grandmaster (1982), world junior champion 1978. In 1979 he won two category 8 tournaments, Amsterdam masters (+7=6) and USSR First League. Further victories followed at Bucharest 1981 (+8=5) and Hradec Králové 1981 (+8=6); at Minsk 1982, a category 11 tournament, he came second (+7=6−2) after tseshkovsky; and at Frunze 1983 he came first (+8=7).

DOMINATION, a study term indicating the direct or indirect control by White of all the squares to which a certain black piece can be moved or, according to KASPARYAN, to which it needs to be moved. The invention of the term is attributed to RINCK.



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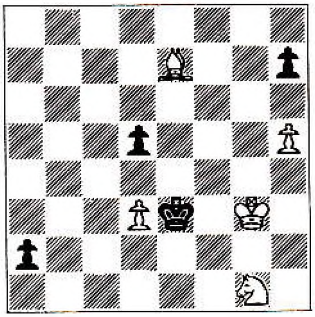
A study by BRON, *Shakhmatna Misl*, 1958. After 1 d6 Kf6 2 Nd5+ Ke6 3 d7 Rh4+ 4 Kg1 Kxd7 5 g3 Black loses his rook although it can be moved to any one of eleven squares: 5 . . . Rh3 6 Kg2; 5 . . . Rc4 or a4 6 Nb6+; 5 . . . Rh5, g4, or e4 6 Nf6+.



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A study by V. and M. PLATOV that won first prize in the *Rigaer Tageblatt* tourney, 1909. After 1 Bf6 d4 2 Ne2 a1=Q 3 Nc1 Black's queen needs to be moved to one of two squares to prevent mate (4 Bg5), but both are controlled indirectly by White: 3 . . . Qxc1 4 Bg5+ or 3 . . . Qa5 4 Bxd4+ Kxd4 5 Nb3+. If 3 . . . h6 4 Be5. This study is alleged to have been Lenin's favourite and is consequently the most widely known study in the Soviet Union. (For another example see FRITZ.)

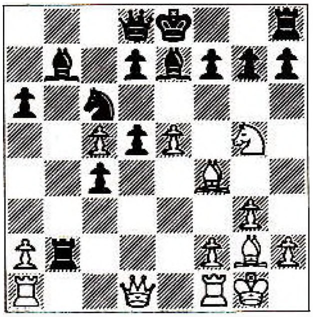
Kasparyan, *Domination in 2,545 Endgame Studies* (1980) is a translation of a Russian work in two volumes (1972, 1974).

DONNER, JOHANN HENDRICUS (1927–), International Grandmaster (1959). In 1954 he became the first player since 1919 to win a Dutch Championship in which EUWE was a competitor. Donner also won the national title in 1957 and 1958, when Euwe did not compete. Although he was unsuccessful on the only occasion on which he played in an interzonal tournament (1955) Donner's play improved steadily, and at Beverwijk 1963 he won first prize (+9=6−2) ahead of BRONSTEIN. Donner shared first prize with Euwe at Beverwijk 1958, was first (+4=5) at Amsterdam 1965, and first (+9=4) ahead of PETROSYAN at Venice 1967. In a category 15 quadrangular tournament, Leiden 1970, he came second (+1=10−1) after SPASSKY ahead of BOTVINNIK and LARSEN. From 1950 to 1978 Donner played in 12 Olympiads. He is probably the only strong player who remembers precisely the date he learned the moves of chess: 22 August 1941; he was taught them at school and returned home to find his father had been taken hostage by the Nazis. (See GREEK GIFT.)

DORFMAN, IOSIF DAVIDOVICH (1952–), Soviet player, International Grandmaster (1978). In 1976 he won the First League tournament, a qualifying event for the USSR Championship (+6=11), one and a half points ahead of the field, and came fifth in the following championship. In 1977 he and GULKO (both scoring +4=11) became joint USSR champions, ahead of PETROSYAN, POLUGAYEVSKY, and TAL. In 1983 Dorfman won the international tournament at Warsaw (+6=8).

Dorfman–Kupreichik USSR Championship 1976
English Opening

1 Nf3 Nf6 2 c4 e6 3 g3 a6 4 d3 c5 5 Bg2 Nc6 6 0-0 Rb8 7 d4 b5 8 Bf4 Rb6 9 Nc3 bxc4 10 e4 Bb7 11 e5 Nd5 12 Nxd5 exd5 13 dxc5 Rxb2 14 Ng5 Be7



15 Nxf7 Kxf7 16 Bxd5+ Ke8 17 Bh6 Qa5 18 Bxg7 Rd2 19 Qh5+ Kd8 20 Bxc6 Bxc6 21 Bxh8 Qxc5 22 Qf7 Kc7 23 Rab1 c3 24 Qb3 Bb5 25 a4 c2 26 axb5 cxb1=Q 27 Qxb1 Qd4 28 e6 Qd5 29 Be5+ Kd8 30 bxa6 Bc5 31 Bf6+ Kc7 32 Qb7+ Qxb7 33 axb7 dxe6 34 Rb1 Kb8 35 Be5+ Bd6 36 Bxd6+ Rxd6 37 Rb5 Rd3 38 Kg2 Rc3 39 h4 Rd3 40 f4 Rc3 41 Rb6 Re3 42 Kf2 Rc4 43 h5 e5 44 Re6 Rb4 45 Re8+ Kxb7 46 Rxe5 Black resigns.

D'ORVILLE, PETER AUGUST (1804–64), the most outstanding of those problemists who preceded the transitional period. (See PROBLEM HISTORY.) Even during this period 'to compose like D'Orville' was the highest praise a problemist could receive. His stated endeavour was to provide solutions consisting of moves a player would be unlikely to select. He also sought PURE MATES and ECONOMY of material. In 1842 he published *Problèmes d'échecs, composés et dédiés aux amateurs de ce jeu*, a collection of 250 of his problems; an even larger number was published in ALEXANDRE's collection four years later.

His family, long resident in the Bishopric of Cambrai, moved to Germany in the 16th century and were there variously engaged in banking, manufacture, and merchanting. August was born and spent his childhood in St Petersburg. Later his father took over a snuff factory in Offenbach, and the family moved there. Representing the family business August lived in Antwerp from 1836 to 1842 and during this period composed most of his problems. He lived his last years in Regensburg.

DÖRY DEFENCE, 171 and 220, pioneered by the Austrian Ladislaus Döry in 1923. KERES played it with some success internationally, and at Vienna in 1937 he won a small tournament in which all games had to begin with this opening. In 1943 Baron Döry was sentenced to death by the Nazis for sedition, but survived in prison and was released in 1945.

DOUBLE, (1) to make a pawn capture that creates DOUBLED PAWNS or to induce or force an opponent to make such a capture. For example after 1 e4 c6 2 d4 d5 3 Nc3 dxe4 4 Nxe4 Nf6 White could double Black's pawns by 5 Nxf6+; or after 1 e4 e6 2 d4 d5 3 Nc3 Nf6 4 Bg5 Bb4 5 e5 h6 6 Bd2 Bxc3 White could double his own pawns by 7 bxc3.

DOUBLE, (2) to place two rooks so that they guard one another. To double rooks on an open file or on the SEVENTH RANK, for example, usually leads to advantageous command of that file or rank. To place a queen and a bishop so that they guard one another and attack along the same diagonal might also be called doubling, but if a player felt the need to describe this he would say he was setting up a battery.

DOUBLE ATTACK, a simultaneous attack against two separate targets; these may be enemy men or squares the enemy needs to defend. A double attack by one man against two is called a FORK. A double attack by two men could arise in several ways, e.g. from a DISCOVERED CHECK.

DOUBLE BISHOP SACRIFICE, the sacrifice or offer of both bishops, one shortly after the other. In most instances the attacker has raking bishops bearing down on the enemy king and he commences by offering the GREEK GIFT. The first known example was in a game won by Lasker in 1899—see BAUER. (See also FURMAN.)

DOUBLE CHECK, check given by two pieces simultaneously. In reply a defender must move his king, for which reason a double check can be a powerful tactical weapon. All double checks are discovered checks.

M. R. Kaldegg–G. Zeissl friendly game, Vienna, *c*.1902. Evans Gambit

1 e4 e5 2 Nf3 Nc6 3 Bc4 Bc5 4 b4 Bxb4 5 c3 Ba5 6 d4 exd4 7 Qb3 Qf6 8 e5 Nxe5 9 Nxe5 Qxe5+ 10 Kd1 Qh5+ 11 Be2 Qg6 12 Re1 Kd8 13 Ba3 d6 14 Qb5 Qf5 and White announced mate in three: 15 Qe8+ Kxe8 16 Bb5+ (a double check) K~ 17 Re8 mate.

DOUBLED PAWNS, two pawns of the same colour on the same file. They may be weak because they are hard to defend or because they lessen the mobility of the pawn formation, perhaps creating HOLES; they may be strong because they guard important squares or, indirectly, because an adjoining file can be used advantageously; or they may be of no account. Doubled pawns in front of the king may leave holes that assist the enemy attack (see G. H. MACKENZIE) or the holes may be of little consequence (see NUNN, RADULOV). The file or files adjoining doubled pawns are used to advantage in the games given under HALF-OPEN FILE, MOBILITY, and PORTISCH. By contrast see WYVILL FORMATION for a game in which the pawns are subjected to a powerful attack, and see WINAWER for a game in which Black's doubled pawns seriously restrict his mobility.

DOUBLE FIANCHETTO, two fianchettos made by one player.

DOUBLE-MOVE CHESS, or Marseillaise chess, an unorthodox game invented by Albert Fortis (1873–1926), a Greek living in Marseilles, and described by him in *Le Soleil*, a local newspaper. Each player makes two single-moves on his turn to play; a check may be given only on the latter of these two moves and must be evaded on the first single-move in reply. In 1926, between rounds of a small tournament at Birmingham, ALEKHINE and the other competitors amused themselves playing double-move chess. Challenged to a game of triple move chess Alekhine, declaring that the first player should always win, delivered SCHOLAR'S MATE: 1 e3 & Nf3 & Nc3 g5 & g4 &gxf3 2 Qxf3 & Bc4 & Qxf7. (See PAULY.)

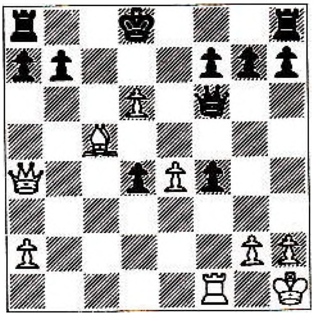
DOUBLE MUZIO GAMBIT, 602. Besides the knight sacrifice that characterizes the MUZIO GAMBIT, White sacrifices his LIGHT BISHOP. J. W. SHOWALTER played this gambit against Taubenhaus, New York 1889, and lost after the continuation 8 . . . Kxf7 9 d4 Qf5. If instead 9 . . . Qxd4+ then 10 Be3 Qf6 11 Bxf4 with a promising attack, according to Soviet analysis.

DOUBLE ROOK SACRIFICE, the sacrifice of two rooks, one soon after the other. Unlike the DOUBLE BISHOP SACRIFICE when the two bishops are usually thrown into the attack (active sacrifice) the rooks are usually left to be captured (passive sacrifice).

The object, more often than not, is to decoy the enemy queen, to put it temporarily out of play. The first known double rook sacrifice was made by Dr Bowdler in a game against H. Conway, London, c.1790, and the second was made in the following game. (See also IMMORTAL GAME.)

Bourdonnais–McDonnell 59th match game, London 1834 Evans Gambit

1 e4 e5 2 Nf3 Nc6 3 Bc4 Bc5 4 b4 Bxb4 5 c3 Ba5 6 0-0 d6 7 d4 exd4 8 cxd4 Bb6 9 d5 Ne5 10 Nxe5 dxe5 11 Nd2 Nc7 12 Nf3 Qd6 13 Bb5+ Bd7 14 Bxd7+ Kxd7 15 Qa4+ Kd8 16 Ba3 Qf6 17 d6 Nc6 18 Rad1 Nd4 19 Nxd4 Bxd4 20 Kh1 c5 21 Rxd4 cxd4 22 f4 exf4 23 Bc5



In a lost position Black sacrifices both rooks, hoping for a SWINDLE. 23 . . . d3 24 Bb6+ axb6 25 Qxa8+ Kd7 26 Qxh8 f3 27 gxf3? (White should have played 27 Qxh7, but he did not foresee Black's 28th move.) 27 . . . d2 28 Qb8 Qxf3+ 29 Rxf3 d1=Q+ 30 Kg2 Qd2+ 31 Rf2 Qg5+ 32 Kf3 Qf6+ 33 Ke2 Qb2+ 34 Kf1 Qc1+ 35 Ke2 Qb2+ 36 Kd3 Qa3+ 37 Ke2 Qb2+ 38 Kf3 Qf6+ 39 Kg4 Qg6+ drawn by perpetual check.

DOUBLE RUY LÓPEZ OPENING, 454, a symmetrical line that can arise from either the FOUR KNIGHTS or the SPANISH (Ruy López) OPENING. (See PILLSBURY; WALBRODT; WINAWER.)

DOUBLE THREAT, two threats made simultaneously, usually a double attack. This tactical device often but not necessarily brings advantage. A game TARTAKOWER–CAPABLANCA, New York 1924, began 1 e4 e5 2 f4 exf4 3 Be2 d5 4 exd5 Nf6 5 c4 c6 6 d4 Bb4+ 7 Kf1 cxd5 8 Bxf4 dxc4, and White played 9 Bxb8, expecting to gain advantage from his double threat (the active threat of 10 Qa4+ winning a piece and the passive threat to withdraw his bishop), but Black replied 9 . . . Nd5 and obtained the better game (e.g. 10 Bf4 Qf6).

DRAGON VARIATION, 250, 275, 282 in the SICILIAN DEFENCE. These species of Dragon are all characterized by the fianchetto of Black's dark bishop and his unmoved e-pawn.

The Dragon's traditional guise is 250, and its strength has spurred the invention of 'anti-Dragon' variations; instead of 6 Be2 White may play the SOZIN, 244, or the RICHTER, 253, ATTACK, inducing Black to play 6 . . . e6. In 275 Black avoids these anti-Dragon attacks, but permits the LEVENFISH ATTACK, 280, or by transposition the YUGOSLAV VARIATION, 252. In line 282 Black avoids or discourages the use of these attacks, but lays himself open to the MARÓCZY BIND, 283.

Originated in its present form by L. PAULSEN around 1880, the Dragon was frequently used by BIRD in the 1880s and gained general acceptance when played by PILLSBURY and other masters around 1900. The name may have been taken from the fancied resemblance of Black's pawn formation to a dragon, but it also suggests fearsomeness: in particular White may fear the power of Black's fianchettoed bishop, and if White exchanges this piece he 'extracts the dragon's tooth'.
(See BELYAVSKY; RADULOV.)

DRAMA AND CHESS, see THEATRE AND CHESS.

DRAUGHTS, after chess the most popular board game in the West. It was probably invented in the 12th century in the south of France by placing backgammon pieces on a chess-board and moving them as in alquerque. Draughts is more closely related than chess to some of the board games played in Egypt and classical Greece and Rome.

DRAW, a game may be drawn by agreement between the players, by stalemate, by repetition of position, or under the fifty-move law. In a competition a player wishing to agree a draw should first make his move on the board, next make his offer, and then start his opponent's clock. In settlement of a dispute an arbiter has authority to declare a game drawn.

DRAWING MASTER, a master who draws many games with the implication that he does not strive to win. Few great players have been drawing masters in this sense; usually their drawn games have come about after a hard struggle or when no more than a draw is required to secure their place in a match or tournament. SCHLECHTER was the first great player to be called a drawing master, a description belied by his achievements in his prime.

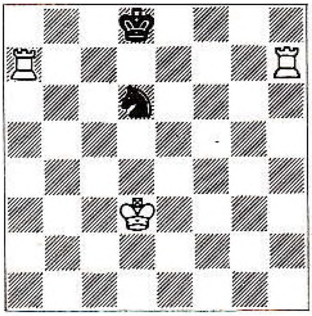
DRAWN POSITION, a position that should be drawn if both sides play correctly. The term is used selectively, after the dust of battle has settled; otherwise, for example, the ARRAY could be so described.

DUAL, in a study or direct-mate problem an alternative move by White, on his second move or later, that fulfils the stipulations in a manner not intended by the composer. If there are two or more such moves they are still called duals. In some other kinds of problem, e.g. a helpmate, a dual might be an alternative move by White or Black. A serious dual is one that by-passes the composer's central idea so that his work loses its point; generally, this would be a dual in a main VARIATION. Lesser duals occur in side-variations or by-play. In a composing TOURNEY an entry that is found to have a serious dual would usually be disqualified, while a lesser dual might be accepted. (See comments under KNIGHT WHEEL.)

Duals are sometimes provided intentionally, and one kind of problem is that showing 'progressive duals'. A composer might show, say, five variations; in the first there are five possible mating moves, and one at a time these are eliminated so that in the last variation there is only one mating move.

DUAL AVOIDANCE. In the main variations of any sound DIRECT MATE PROBLEMS duals are avoided because a black move that permits one mate will prevent others. The term dual avoidance is applied only when the main variations are linked by means of reciprocal and parallel relationships. For example in a two-mover THREAT PROBLEM (direct mate) Black may have two DEFENCES of a like kind, a and b; to each White appears to have two mating moves A and B both of a similar kind; in fact defence b allows mate A and prevents mate B whereas defence a allows mate B and prevents mate A. The mate in one variation is the 'avoided dual' in the other. Black's two defences should prevent the duals in a similar manner. (The parallels cannot be defined precisely.) For an example see JAVA THEME. Dual avoidance may also be shown with three or more variations (See CYCLIC PLAY and STOCCHI.)

Dual avoidance in BLOCK PROBLEMS also consists of linked variations, much in the same manner.



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A problem from the BONUS SOCIUS MS, late 13th century, the earliest known example of dual avoidance. The key 1 Rhg7 sets up a block. If Black moves his knight forward White has a choice of two mates, Ra8 and Rg8. Otherwise only one of these mates is available. Dual avoidance is shown in six variations for which the black moves may be paired thus: Nf7 and Nb7, Nc8 and Ne8, Kc8 and Ke8.

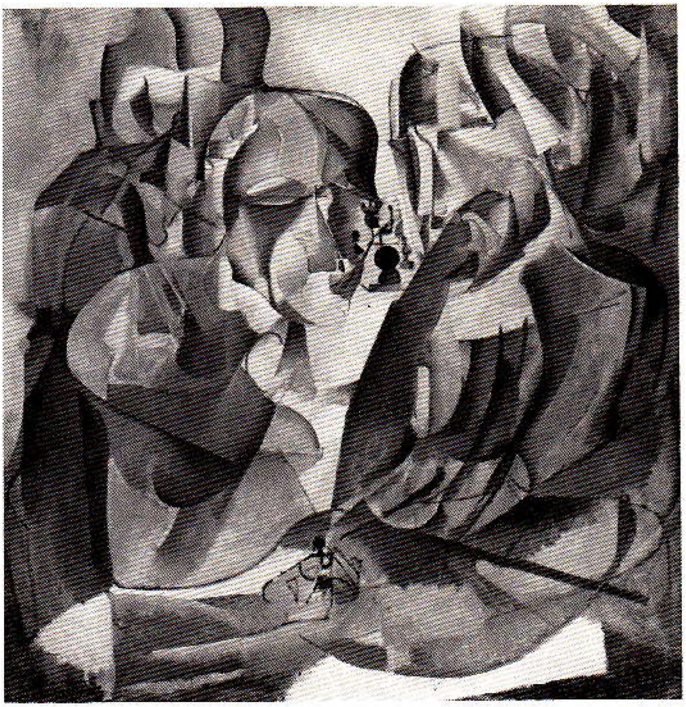
Dual avoidance may also be shown in problems other than direct mates.

DUBININ, PYOTR VASILYEVICH (1909–83), Soviet player, International Master (1950), International Correspondence Chess Grandmaster (1962), trade union official. In over-the-board play he competed in four USSR Championships with modest results, his best place being equal seventh in 1940; and he shared first prize in the RSFSR (Russian Federation) championship, 1949. Later he took up postal chess, making his best achievement when he came second to O'KELLY in the 3rd World Correspondence Championship, 1959–62.

DUBOIS, SERAFINO (1817–99), Italy's strongest player in the 1850s and 1860s. He met few masters from other countries. In 1845 WYVILL, visiting Rome, played many friendly games with Dubois, who won about two-thirds of them; in Paris ten years later he won about the same proportion of some 30 games played against RIVIÈRE. At the London tournament of 1862 Dubois shared fourth place with G. A. MACDONNELL after ANDERSSEN (the winner), L. PAULSEN, and OWEN, but was awarded fifth prize because he had won more games by default. Immediately the tournament ended he played and lost (+3=1−5) a match against STEINITZ, winner of the sixth prize. Dubois was probably not such a strong player as the record suggests, for when he met Wyvill, Rivière, and Steinitz none was yet at his full strength. In Apr. 1863 Dubois went from England to Holland, intending a long stay, but not liking the climate he returned to Rome, the city of his birth, about two years later. There he played to the Italian laws, which permitted free CASTLING, as he preferred, and his influence may have delayed Italy's falling into line with the castling law used elsewhere in Europe. Between 1868 and 1873 he wrote a three-volume work on the openings, giving variations with and without free castling; this book was soon forgotten, but his book of the Rome tournament, 1875, is of some historical interest: this tournament was the first held in Italy.

DUCHAMP, MARCEL (1887–1968), French chess-player and renowned artist. A competitor in the world amateur championship of 1924, four French championships from 1924 to 1928, and four Olympiads from 1928 to 1933, Duchamp also played in several minor tournaments, notably sharing first prize with HALBERSTADT and J. J. O'Hanlon at Hyères 1928. With Halberstadt he wrote *L'Opposition et les Cases conjugées sont réconciliées* (1932), published in a limited edition of 1,000 copies. His obsession for the game intensified as he grew older. Of his marriage in 1927 Man Ray writes: 'Duchamp spent most of the one week they lived together studying chess problems, and his bride, in desperate retaliation, got up one night when he was asleep and glued the chess pieces to the board. They were divorced three months later.'

Duchamp used chess themes in several of his paintings and collages, and as the most highly esteemed artist to play chess at master level his



Portrait of Chess Players (1911) by Marcel Duchamp

comments on the game are of interest: 'Chess is a sport. A violent sport. This detracts from its most artistic connections. One intriguing aspect of the game that does not imply artistic connotations is the geometrical patterns and variations of the actual set-up of the pieces in the combinative, tactical, strategical and positional sense. It is a sad means of expression though—somewhat like religious art—it is not very gay. If it is anything it is a struggle.'

DÜCKSTEIN, ANDREAS (1927–), International Master (1956), Austrian player of Hungarian descent. His post in the finance department of the state electricity board limited his opportunities for international tournament play; but he won the Vienna Championship many times, the national championship twice (1954, 1956), and played in eight Olympiads from 1956 to 1976, notably making the highest score (+11=4−2) on second board in 1956.

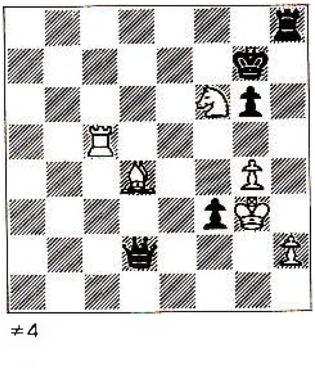
DUFRESNE, JEAN (1829–93), German player and writer, a law student who became a journalist and an unsuccessful novelist. Several generations of Germans learnt their chess from his *Kleines Lehrbuch des Schachspiels* (1881), of which numerous editions were published. He wrote many other books including one on MORPHY which also ran to many editions, and a collection of award-winning problems from early English composing tourneys. Although a strong player who in 1854 defeated Mayet (see PLEIADES) in a match (+7−5) almost the only game of his to be remembered is a loss to ANDERSSEN in friendly play, the EVERGREEN GAME. Dufresne wrote novels under the anagrammatic pseudonym E. S. Freund.

DUISBURG GAMBIT, 57, the SCHARA-HENNIG GAMBIT.

DUKE OF RUTLAND'S CHESS, see GREAT CHESS.

DUNST OPENING, 7, the HEINRICHSEN OPENING. At one time its cause was advanced by the New Yorker Theodore Alexander Dunst (1907–).

DUPLEX, two problems in one: either White or Black can fulfil the STIPULATIONS, which are not necessarily the same for each side.



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A problem by LOLLI, 1763. White plays and mates in four: 1 Rc7+ Kh6 2 Rh7+ Rxh7 3 Ng8+ Kg5 4 Bf6. Black plays and mates in four: 1 . . . Rh3+ 2 Kxh3 Qg2+ 3 Kh4 Qxh2+ 4 Kg5 Qh6.

This is the earliest known duplex problem. ALEXANDRE gives 32 such problems in his collection of 1846; in these the stipulations for White were often not the same as those for Black. In recent times duplex problems have usually been helpmates, with the same stipulations for each side.

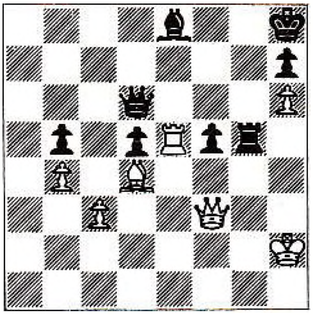
DURAND, PHILIPPE AMBROISE (1799–1880), author of chess books, a French abbot who was professor of rhetoric at Falaise and then instructor of philosophy at Lisieux. After his retirement in 1860 he wrote three books in collaboration with Jean PRETI, notably the two-volume *Stratégie raisonnée des fins de partie* (1871–3). This work was the first that was devoted exclusively to the practical ENDGAME, a phase which especially interested him. In particular he investigated the nature of the opposition and other kinds of CONJUGATE SQUARES, and he is credited with the invention of the term TRÉBUCHET.

DURAS, OLDŘICH (1882–1957), Czech player and composer, International Grandmaster (1950), civil servant. During his prime, 1906–12, Duras played in 15 of the strongest 24 tournaments held in those seven years, and established himself as one of the best ten or twelve players in the world. His greatest achievement was at Vienna 1908 when he came first (+11=6−2) equal with MARÓCZY and SCHLECHTER ahead of RUBINSTEIN. He also shared first prize with Schlechter at Prague 1908, and with Rubinstein at Breslau 1912, scoring +11=5−3 and +10=4−3 respectively; and he took second prizes at Nuremberg 1906 (+8=6−2), Vienna 1907 (+5=8), and Hamburg 1910 (+8=6−2). His last appearance in international play was at Mannheim 1914, a tournament that was left unfinished when the First World War began. After the war he was unable to spare enough time from his professional duties to continue his tournament career; instead he successfully renewed his interest in study-composing, which he had pursued in his youth. He also composed problems at this time.

J. Louma *et al.*, *Oldřich Duras* (1954) is a biography with games, studies, and problems, text in Czech.

Duras–Spielmann Piešťany 1912 French Defence, Steinitz Variation

1 e4 e6 2 d4 d5 3 Nc3 Nf6 4 e5 Nfd7 5 Nce2 c5 6 f4 Nc6 7 c3 Qb6 8 Nf3 Be7 9 g3 f6 10 Bh3 f5 11 0-0 0-0-0 12 g4 g6 13 gxf5 gxf5 14 Kh1 Kh8 15 Rg1 Rf7 16 Ng5 Bxg5 17 Rxg5 cxd4 18 Qg1 Ne7 19 Nxd4 Nf8 20 Bf1 Bd7 21 Be2 Nfg6 22 Qg3 Rg8 23 b3 Nc6 24 Be3 Nxd4 25 Bxd4 Qa5 26 a4 a6 27 Rg1 Qd8 28 h4 Qf8 29 h5 Qh6 30 Bf3 Rfg7 31 Qh2 Nc7 32 Bc5 Nc6 33 Qh4 Rg6 34 R1g2 Be8 35 b4 b5 36 axb5 axb5 37 Kh2 Rxg5 38 fxg5 Qg7 39 Qf4 Nxe5 40 Bd4 Nxf3+ 41 Qxf3 e5 42 h6 Qe7 43 Re2 Rxg5 44 Rxe5 Qd6



45 Qg3 (problemists call this an interference unpin) 45 . . . Qxh6+ 46 Qh3 Qd6 47 Kh1 (a decisive unpin) 47 . . . Kg8 48 Rxe8+ Kf7 49 Rh8 Black resigns. For this game Duras was awarded the first BRILLIANCY PRIZE.

DURAS VARIATION, 105, a sound line in the QUEEN'S GAMBIT Declined; if 5 Bh4 Black could reply 5 . . . dxc4 or 5 . . . Bb4+ and 6 . . . dxc4. Also 366 and 432, outmoded lines in the SPANISH OPENING.

ĐURIĆ, STEFAN (1955–), Yugoslav player, International Grandmaster (1982), winner of category 7 tournaments at Vrnjačka Banja 1979 (+9=5−1) ahead of TUKMAKOV, and Ljubljana 1981 (+7=6).

DURKIN OPENING, 2, played in over-the-board and correspondence games by Robert Durkin (1923–) of New Jersey, but rarely by anyone else.

DUTCH ATTACK, 693, a name occasionally applied to the BIRD OPENING.

DUTCH DEFENCE, 120, sometimes named after E. STEIN, who lived in Holland and first advocated the defence, and sometimes called the Rivière Opening. In the 19th century this was the only established alternative for Black if he did not wish to meet 1 d4 by 1 . . . d5. After the advent of the hypermodern movement in the 1920s many other defences gained popularity, but the Dutch remains a standard reply to 1 d4, having been played, for example, six times in the World Championship match of 1951. (See CAPABLANCA; DEVELOPMENT; RAGOZIN; SPIELMANN.)

DUTCH INDIAN, 125. White attacks the DUTCH DEFENCE by 'Indian' means—a KING'S FIANCHETTO. He may delay bringing out his king's knight: for example, if Black were to play a STONEWALL Defence, 121, this knight could be developed at h3. This fianchetto attack was introduced by STEINITZ in his match against ZUKERTORT, 1872.

DUTCH VARIATION, 39, a standard line in the SLAV DEFENCE, so named because of its use in the World Championship match, 1937, held in Holland; 87, the BEEN AND KOOMEN VARIATION.

DUZ-KHOTIMIRSKY, FYODOR IVANOVICH (1879–1965), Russian player, International Master (1950). From 1900 to 1914 he competed in many Russian tournaments; he played abroad in only four major events, with indifferent results. His attacking style did not lend itself to consistent performance, but he gained a little fame on account of his occasional wins against even the strongest opponents; and at the strong St Petersburg tournament of 1909 he won a special prize for defeating the joint winners LASKER and RUBINSTEIN. After the First World War he entered the Soviet championship five times, sharing third place in 1923 and 1927, and played, without notable success, in other national events and in the great Moscow international tournament of 1925 (won by BOGOLJUBOW). Duz-Khotimirsky also took an active part in the organization of Soviet chess.

DUZ-KHOTIMIRSKY VARIATION, 141 in the OLD INDIAN DEFENCE from the game Duz-Khotimirsky–Mieses, St Petersburg 1909.

DVORETSKY, MARK IZRAILOVICH (1947–), Soviet player, International Master (1975), Moscow champion 1973. A USSR Championship contender in 1974, when he shared fifth place, and in 1975, Dvoretsky achieved his best international result in the masters tournament Wijk aan Zee 1975 when he came first (+9=6) 1½ points ahead of the field. (This event from which grandmasters were excluded should not be confused with the category 12 tournament at Wijk aan Zee played concurrently.)

DYNAMIC FACTORS, the variations, generally of a tactical kind, that might spring from a given position. These are to be taken into account when an EVALUATION OF POSITION is being made.

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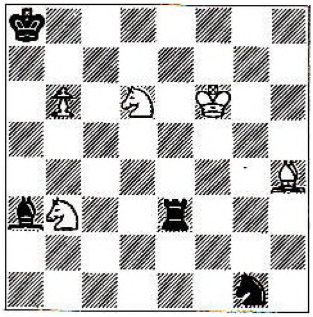
ÉCHECS AMOUREUX, LES, or *Les Eschez amoureux*, a 14th-century French poem of 30,060 lines of which 580 give a move by move description of a game between a lady and her suitor. The rules were those of the old game and play began with the short ASSIZE. The lady wins easily, her entranced opponent saying he does not mind whether she mates him or makes him bare. Around 1412 John Lydgate made an English version and called it *Reson and sensuallyte*. There were prose versions for which co-ordinate notation was used with the files lettered a to h as in STANDARD NOTATION and the ranks i to q (excluding j) starting from Black's side. Thus a1 becomes aq and h8 becomes hi. *Les Échecs Amoureux* is probably the best example of the use of chess in romantic ALLEGORY and had many imitations.

ECHO, the repetition or imitation of a checkmate, a stalemate, or a manœuvre. A chameleon echo is one that occurs on squares of a different colour. Rare and incidental in play, echoes are commonly featured in compositions.



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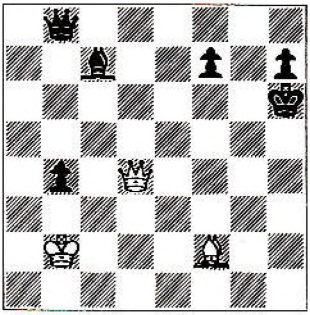
A study by GURVICH that won first prize in the tourney of the Chess and Draughts Congress (USSR) 1931, a POSITIONAL DRAW showing concurrent echoes in the variations after White's 6th move: 1 b7+ Kb8 2 Nd4 Bxd6 3 Bf2 Bc5+ 4 Kf5 Bxd4 5 Bxg1 Rc5+ 6 Kf6, and as White threatens Bh2 Black must move his rook, but it cannot escape continuous attack:

6 . . . Rd5+ 7 Ke6 Rd8 8 Ke7 Rd5 9 Ke6
6 . . . Re4+ 7 Kf5 Rh4 8 Kg5 Re4 9 Kf5.



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A study by TROITZKY, *L'Échiquier*, 1930, that shows a consecutive echo: 1 Qf6+ Kh5 2 Qf5+ Kh6 3 Be3+ Kg7 4 Qg5+ Kf8 5 Bc5+ Bd6 6 Qe5 (Black's bishop is pinned on two diagonals.) 6 . . . Qd8 7 Bxd6+ Kg8 8 Qg3+ Kh8 9 Be5+ f6 10 Qg5, and Black's f-pawn is pinned on two diagonals; he must lose his queen.

For examples of a chameleon echo see ZIGZAG and the problem by Dobrusky under BOHEMIAN.

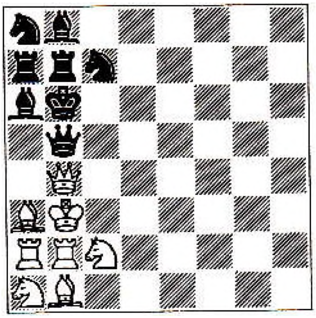
ECONOMY, a composition term for the avoidance of superfluity. A position should contain as few pieces as are needed to show the idea (economy of force), and they should all take part to the full extent of their powers; there should be no waste of time in the play; the idea should be shown clearly, unencumbered by complex SIDE-VARIATIONS or too much BY-PLAY. Economy in all its aspects is one of the most important requirements of a composition by today's criteria. The term economy of force was first used by the German composer Adolf Bayersdorfer (1841–1901) in 1867.

EDUCATION AND CHESS. Many players advocate that the game should be taught at school. Some believe that broadening the base of the pyramid of players is likely to push up the top, others that chess has transferable skills and benefits character formation. Neither supposition has been proved true. Writing in 1803 Peter Pratt called chess the gymnasium of the mind, a quotation variously attributed to Lenin, ANDERSSEN, and others. CAPABLANCA restated this idea a month before his death, '. . . chess ought to form part of the scholastic programme of all countries. Chess is in the intellectual order of things what sport is in the physical: an agreeable method of exercising part of the body which it is desired to develop.' Success at chess is aided by intelligence, logic, creative power, determination, and self-discipline, but where chess has been a compulsory subject at school there is no conclusive evidence that these qualities have been developed in a higher degree than would have followed if a different but academically relevant subject had been taught.

The game may bring social benefits for schoolchildren. They may learn to cope with the behavioural demands of winning or losing and to restrain impulsiveness (touch and move law), while low academic achievers may be able to shine at the game. On the other hand there are negative aspects. After puberty, those girls who do not play as well as boys see themselves as worse because they are girls, which lowers their self-esteem. Educationalists therefore argue that the game should be taught only at pre-puberty. The ability of chess to engage interest and encourage concentration can lead to obsession.

EIGHTH RANK, the opponent's first rank or back rank where his pieces stand in the array.

EIGHT OFFICERS PUZZLE, one of a group of puzzles in which the eight white pieces (officers), with or without black pieces, are to be placed on the board. The eight white pieces may be placed so that they have the largest possible number of moves (100). (See construction task.) In *Chess Euclid*, 1849, kling proposed that eight white pieces and the black king should be placed on their starting squares, and White should mate in fourteen moves, which is easily done, and his pieces should at the same time command every square on the board, which is impossible however many moves are made. Kling's end-position 7R/5k2/Q3B3/3N4/3B4/3K4/3N4/6R1 (forsyth notation) is one of 144 basic positions in which White's pieces command 63 squares, so that by reflection and rotation there are in all 1,152 positions (8 × 144). Another task is to place the white pieces so that they have the minimum number of moves, which may be solved thus: 40/1N6/BRK5/BQRN4. There are ten moves. Curiously, the minimum is the same if eight black pieces are also placed on the board, a task achieved by dawson, *The Problemist*, 1935, and shown in the diagram.



EIGHT PAWNS GAME, see pawns game.

EIGHT QUEENS PUZZLE, a problem first posed in *Schachzeitung*, 1848: eight queens are to be placed on the board so that none commands a square occupied by another (one solution: queens on a3, b5, c2, d8, e6, f4, g7, and h1). By 1850 the mathematician Johann Gauss (1775–1855) and the astronomer Heinrich Schumacher (1780–1850) had found the 12 basic solutions which by rotation and reflection give a total of 92 solutions (not 96 because one solution is semi-symmetrical). Interest then shifted to a generalized version: the placing of n queens on an n^2 board, a puzzle that has an extensive literature of its own. Another version is to place eight queens on a normal board so that they command the fewest number of squares and to find the number of basic ways in which this can be done. The answers seem to be 53 and five, but this has not been demonstrated mathematically (one answer: queens on a1, b1, c1, b2, c2, a5, a6, and b6). Sixteen queens can be placed so that not more than two are on any rank, file, or diagonal.

EIGHT ROOKS PUZZLE. Place eight rooks on the board so that none commands a square occupied by another and discover in how many ways this can be done. The rooks might for example be placed on one long diagonal. Many solutions are easily found and their total number including reflections and rotations is 40,320. Fourteen bishops (e.g. eight on the first rank and six on the eighth rank from b8–g8) or 32 knights (all on squares of one colour) may be placed on the board so that none commands a square occupied by another.

Dudeney suggested a similar puzzle: place as many pieces as possible on the board so that no two pieces of the same kind would attack or guard one another if the presence of other kinds of pieces were ignored. Eight queens, eight rooks, 14 bishops and 21 knights may be so placed according to his solution: (Forsyth notation) BBBBQRBB/1NRN1N1Q/NRNQN1NB/QN1NRN1B/B1N1N1QR/BQ1N1NRN/N1NRNQN1/RBQNBBBN.

The mathematician Henry Ernest Dudeney (1857–1930) was England's 'king of puzzle makers' and he claimed to have been the inventor of crossword puzzles.

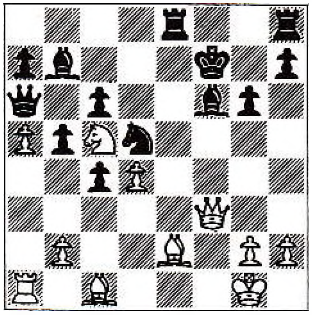
EKSTRÖM VARIATION, 386, played by Folke Ekström (1906–) against Svensson in the Swedish Correspondence Championship, 1964.

ELISKASES, ERICH GOTTLIEB (1913–), International Grandmaster (1952). At the age of 16 he tied for first place in the Austrian Championship, held in his home town Innsbruck. Improving rapidly, he won a match against spielmann in 1932 (+3=5−2), took second prize (+3=2) after E. steiner at Kecskemét 1933, and came first (+5=6) equal with L. steiner in the 18th Trebitsch

Memorial tournament, 1935. His finest achievement was at Noordwijk 1938, about category 12, when he took first prize (+6=3) ahead of KERES and EUWE. Having realized that his style tended towards excessive caution, Eliskases decided to play more enterprisingly in this event, a successful modification that might have led to greater achievements had circumstances been more favourable. After the union of Germany and Austria he won four tournaments, each time by a decisive margin: Bad Oeynhausen 1938 (+10=5), Bad Harzburg 1939 (+7=2) ahead of STÅHLBERG, and the German championships of 1938 and 1939. In 1939 he defeated BOGOLJUBOW in match play (+6=11−3). Along with many other competitors in the Olympiad at Buenos Aires, he was stranded there when the Second World War began, and his international chess career virtually ceased. He settled in Argentina and played in many South American tournaments with fair success, notably at Mar del Plata 1948 when he came first (+9=8) ahead of Ståhlberg and NAJDORF. Eliskases had the unusual distinction of playing for three different countries in Olympiads: Austria (1930, 1933, 1935); Germany (1939); and Argentina (1952, 1958, 1960, 1964). In 1935 he made the best third-board score (+12=6−1).

Spielmann–Eliskases 7th match game 1932 Queen's Gambit Declined, Semi-Slav Defence

1 d4 d5 2 Nf3 e6 3 c4 c6 4 Nc3 dxc4 5 e4 b5 6 e5 Bb7 7 Be2 Ne7 8 Ne4 Nd5 9 0-0 Nd7 10 Nfg5 Be7 11 f4 g6 12 f5 exf5 13 e6 fxe6 14 Nxe6 Qb6 15 a4 fxe4 16 a5 Qa6 17 Qc2 N7f6 18 Rxf6 Bxf6 19 Qxe4 Kf7 20 Nc5 Rac8 21 Qf3



White has completed his plan to win the black queen, but he pays too high a price. 21 . . . Rxe2 22 Nxa6 Re1+ 23 Kf2 Rhe8 24 Nc5 Bc8 25 b4 Kg8 26 Bb2 R1e3 27 Qd1 e3 28 Bc1 e2 29 Qxe2 Re2+ 30 Qxe2 Bxd4+ 31 Be3 Rxe3 32 Qf1 Ra3+ White resigns.

ELLERMAN, ARNOLDO (1893–1969), one of the greatest composers of orthodox TWO-MOVERS, International Judge of Chess Compositions (1956), International Master for Chess Compositions (1959). His first successes were in association with the GOOD COMPANION CHESS PROBLEM CLUB, and he soon became one of its leading three composers. An exponent rather than an innovator, he exploited every changing fashion for some 50 years, and became one of the most successful tourney competitors of his time. Born in Argentina of Dutch parents, he lived there all his life and was employed by the government as a chess journalist, in which capacity he edited *El Ajedrez Argentino*, a monthly magazine, and wrote several chess books, some about problems and some about the game, notably *1001 Problemas* (1945) and *Los Triunfos del Problemista Argentino Arnoldo Ellerman* (1956), a book containing 93 of his first prize winners. (See MATE TRANSFERENCE.)

ELO, ARPAD EMRICK (1903–), originator of the ELO RATING system, physicist. Born in Hungary as Árpád Imre Élő, he was 10 ten years old when he emigrated to the USA. There he learnt chess in his teens and completed his education at Chicago University, later to become professor of physics at Marquette University, Milwaukee. He competed in a number of chess tournaments in the USA and was champion or co-champion of Wisconsin nine times from 1935 to 1961. Active in the United States Chess Federation from its founding in 1939, he spent 20 years developing, validating, and popularizing his rating system (below) which was accepted by FIDE in 1970 for international use. His paper 'Age Changes in Master Chess Performance' (*Journal of Gerontology*, 1965) is regarded as a definitive work in this field.

ELO RATING, or FIDE rating, the method of rating chess players used for all international tournaments and by many national bodies. This was taken from a scale previously used by the United States Chess Federation and based on the premises that a rating of 2000 would be equivalent to scoring 50% in a US Open championship and that no player's rating would be negative. The standard deviation is set at 200 points and this span embraces those who would be regarded as players of the same class. International Grandmasters are typically in the range 2500–2700 and world champions often over 2700. International Masters are mostly between 2300 and 2500. The scale is uniform across its range: a player at 1800 would be expected to beat one at 1600 by the same margin (about 3:1) as a player at 2600 matched against one at 2400. Before their match in 1972 FISCHER and SPASSKY had ratings of 2785 and 2675 respectively which suggested that Fischer would win 13:7. The actual result was 12½:7½ excluding the defaulted game.

The calculations behind a change of rating and the proof of the calculation are too technical to be included here. There is no elementary algebraic formula, but the method of making a change is quite simple, the subtleties being concealed in two tables. From one game a player can score only 100%, 50%, or 0% and many games must be played before an Elo rating can be estimated with reasonable confidence. Statistical experts believe that 30 or more games are needed but some organizations give ratings after 20 games. The

FIDE title system is founded on Elo rating, TOURNAMENT CATEGORY, and NORM. (See RATING.)

Elo, *The Rating of Chessplayers, Past and Present* (1978).

EMPRESS, an unorthodox piece that combines the powers of rook and knight. Since 1617 when CARRERA suggested the use of this piece, which he called a champion, it has been used for other unorthodox games. In an 18th-century Persian manuscript the piece is called a dabbaba and in a game devised by Benjamin R. Foster (1851–1926) of St. Louis in 1887 it is called a chancellor and the game, Chancellor Chess.

ENCYCLOPEDIA OF CHESS, see DICTIONARY.

ENCYCLOPEDIA OF CHESS OPENINGS, a multilingual treatise first published 1974–9 under the chief editorship of MATANOVIĆ. There are five volumes: C (1 e4 e5 and 1 e4 e6), B (other openings beginning 1 e4), D (1 d4 d5), E (most other openings beginning 1 d4), and A (all other openings including a few that begin 1 d4). The commentary is by means of the usual CONVENTIONAL SYMBOLS and about 30 special symbols all of which are explained in eight languages. This comprehensive work consisting in all of about 2,100 pages and with contributions from many leading grandmasters has become a standard work. A revised volume C was published in 1981 and revised editions of the other volumes are in preparation.

ENDGAME, the last phase of the game when there are few pieces on the board. Its beginning is not clearly demarcated. The character of the play differs somewhat from the middle-game. Mating attacks are less to be feared so the kings may take an active part, and pawns may be advanced with less danger to themselves or their kings. When there are few pawns STALEMATE, ZUGZWANG, and lack of a sufficient mating force may entirely alter the character of the play. (See BASIC ENDGAME.) Generally, the ultimate but not necessarily immediate aim is to promote a pawn. Beginners often do not realize that the final phase is as important as the opening and the middle-game. Sometimes a small advantage can be exploited only in the endgame or there, as a last resort, a hard-pressed player might defend himself. Moreover, the endgame may be a creative phase in which wins may be wrested from a drawn position. All world champions have been great endgame players, some the best of their time. Lack of skill in this phase may hinder a player's advancement; for example, three of the five losses sustained by BRONSTEIN in his drawn championship match against BOTVINNIK in 1951 were caused by weak endgame play.

The first work devoted wholly to the endgame was by DURAND and PRETI (1871–3). Subsequently standard treatises were written by BERGER in 1890 (revised by him in 1922), FINE in 1941, and AVERBAKH in 1956–62. An English translation of the greater part of Averbakh's treatise was published in seven volumes (1974–9); and he commenced publication of a revised edition (in Russian) in 1980.

ENDING, an ENDGAME, the end of a game, or a STUDY.

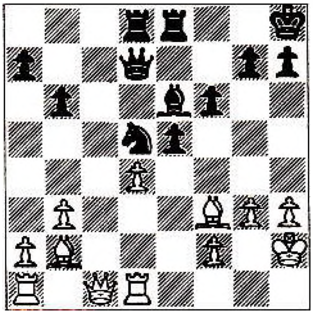
ENDZELINS, LUCIUS (1909–81), Estonian-born Australian who won the title of International Correspondence Chess Grandmaster (1959) by his achievement in the 2nd World Correspondence Championship 1956–9 in which he shared second place with L. SCHMID after RAGOZIN. In over-the-board chess he played for Latvia in two Olympiads before the Second World War and won the Australian Championship in 1961.

ENEMY SQUARE, a square on the fifth rank or beyond, in the opponent's half of the board.

ENGELS, LUDWIG (1905–67), German player well known in the 1930s. His best results in international tournaments were at Bad Nauheim 1935 (second equal with ELISKASES after ALEKHINE) and at Dresden 1936 (second prize, +4=4−1, after Alekhine and ahead of MARÓCZY, STÅHLBERG, BOGOLJUBOW, and KERES). Engels played for Germany at the Buenos Aires Olympiad 1939, and made the best score at third board (+12=4). When the Second World War began he stayed in South America and played in a few local events, but his international chess career ended. He died in São Paulo where he had for some time held a post as trainer and coach at a chess club.

Keres–Engels Dresden 1936 English Opening, Bremen Variation

1 c4 e5 2 Nc3 Nf6 3 g3 d5 4 cxd5 Nxd5 5 Bg2 Nb6 6 Nf3 Nc6 7 0-0 Be7 8 d3 0-0 9 Be3 Bg4 10 h3 Be6 11 Na4 Qd7 12 Nc5 Bxc5 13 Bxc5 Rfe8 14 Kh2 Rad8 15 Qc1 f6 16 b3 Nd5 17 Ba3 b6 18 Rd1 Nd4 19 e3 Nxf3+ 20 Bxf3 c5 21 Bb2 Kh8 22 d4 cxd4 23 exd4



23 . . . e4 (Black gives up a pawn to make White's TWO BISHOPS ineffective.) 24 Bxe4 Bf5 25 Bxf5 Qxf5 26 Qd2 h5 27 h4 Rdc8 28 Rac1 Rxc1 29 Rxc1 Re4 30 Qc2 Qf3 31 Rf1 Rxh4+ 32 gxh4 Nf4 33 Qc8+ Kh7 34 Qf5+ Kh6 35 Qxf4+ Qxf4+ 36 Kg2 Qg4+ 37 Kh2 Qxh4+

38 Kg2 Qg4+ 39 Kh2 g5 40 f3 Qf4+ 41 Kg2 h4 42 Ba3 Qg3+ 43 Kh1 h3 44 Rg1 Qxf3+ 45 Kh2 Qf2+ 46 Kh1 Qxd4 White resigns.

ENGLISCH, BERTHOLD (1851–97), Austrian player ranking about eighth in the world in the 1880s. He competed in eight international tournaments from Leipzig 1877 to Frankfurt 1887, winning first prize at Leipzig 1879 and sharing first prize with BLACKBURNE and SCHWARZ at Wiesbaden 1880. In the two strongest tournaments of this period, Vienna 1882 and London 1883, he was seventh and equal fifth respectively. In the 1890s he played in several tournaments at Vienna, achieving the best result of his career in 1896 when he took first place in a quadruple-round tournament with SCHLECHTER, MARCO, and WEISS. In 1897 he entered the Berlin tournament, fell ill and withdrew after 12 rounds, returned to Vienna, and died two weeks after the tournament ended.

ENGLISH DEFENCE, 119. This defence, frequently played by the Englishman Philip Norman Wallis (1906–73) and re-examined by several English players during the 1970s, was successfully used in the game Polugayevsky–Korchnoi, World Championship quarter-final match, 1977.

ENGLISH KNIGHT'S OPENING, 443, name sometimes used outside England for the PONZIANI OPENING, popular in England at the time of STAUNTON.

ENGLISH OPENING, 8, sometimes called the Sicilian Attack. Although mentioned in a manuscript by LUCENA this opening was rarely tried until 1843; then STAUNTON played it six times in his match against SAINT-AMANT.

Staunton writes in his *Chess-Player's Handbook* that 1 c4 'may be adopted with perfect security', adding that White would get a fine game if Black were to reply 1 . . . e5. After the demise of the English school, 1 c4 went out of fashion until the advent of the HYPERMODERN movement in the 1920s when TARTAKOWER remarked enthusiastically that it might well be the strongest of all openings. This view was not shared by others but 1 c4 has since become the third most popular opening move (after 1 e4 and 1 d4), and was played in every World Championship match from 1948 to 1981 inclusive.

The English has variations peculiar to itself, but White often plays his d-pawn to d4, transposing to some other opening. This flexibility appeals to many players: they may steer a course of their own, or seek a transposition, choosing both the manner and the time. (See DEVELOPMENT; FAMILY CHECK; POMAR; ROMANISHIN; SMALL CENTRE; SPACE; STEIN, L.Z.; TAIMANOV.)

ENGLISH VARIATION, 413 in the SPANISH OPENING, better known as the WORRALL ATTACK.

ENGLUND GAMBIT, 116, a version of the Charlick Gambit, 115, played by the Swedish player Fritz Carl Anton Englund (1871–1933). In 1932 this gambit was tested in a small tournament held at Stockholm, won by STOLTZ, but was not proved sound.

ENIGMA. From the 1840s this word was commonly used to mean a problem for which the position was given in CONTROL NOTATION. This may have been done so that serial numbering of problems shown with diagrams should not be disturbed. Later in the 19th century enigma came to mean a chess PUZZLE as distinct from an orthodox problem.

EN PASSANT, a special method of capturing available only to a pawn on its fifth rank: if an enemy pawn on an adjoining file were to be advanced two squares in one move it could be captured as if it had been moved one square only. An *en passant* capture must be made immediately or not at all. A pawn cannot capture a piece *en passant*. After 1 e4 e5 2 Nf3 Nf6 3 d4 exd4 4 e5 Ne4 5 Qxd4 d5 White may capture *en passant*: he removes Black's pawn at d5 from the board and moves his pawn at e5 to d6. Such a capture is usually written exd6ep or exd6, indicating as is customary the arrival square of the capturing man. For RETROGRADE ANALYSIS, however, the form exd5ep might be used to make it clear that the captured pawn's last move was from d7 to d5.

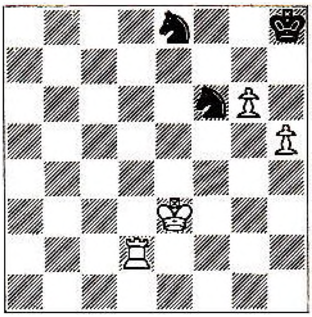
Although known since the 15th century the *en passant* law has been universally accepted only since 1880 when Italian players abandoned the PASSAR BATTAGLIA law.

EN PRISE, said of a piece or pawn other than a king that is under attack.

ÉON DE BEAUMONT, CHARLES GENEVIÈVE LOUIS AUGUSTE ANDRÉ TIMOTHÉE D' (1728–1810), French diplomat, lawyer, swordsman, lady-in-waiting, and part-time nun. A doctor of law, he dressed as a woman and in 1755, while on a secret mission for Louis XV, became confidante of the Empress Elizabeth of Russia. The following year he was back in St Petersburg as the diplomat brother of his former self. In 1763, following the peace treaty, he became minister-resident and later plenipotentiary for Louis XV at London. Madame de Pompadour resented d'Éon's influence and had the Count de Guerchy sent to London as ambassador. D'Éon complained to the courts that Guerchy was trying to kidnap him, and Guerchy responded with a libel suit. D'Éon, triumphant, continued to live extravagantly and became greatly in debt. At about this time sums totalling more than £120,000 were wagered as to his sex.

When Louis XV died in 1774 the author Beaumarchais was sent to London to negotiate with d'Éon to give up state papers and cease acting as ambassador. In return d'Eon was well paid and pensioned but had to agree to dress as a woman. In June 1777 the Chevalier d'Eon de Beaumont's name was listed as a subscriber to PHILIDOR's new edition, but in July 1777 the high court, in a trial brought by a gambler, decided in d'Eon's absence that he was a woman. In Aug. d'Eon turned up at Versailles in his old uniform of Captain of Dragoons whereupon the government immediately ordered him to dress as a woman, and as such he became lady-in-waiting to Marie Antoinette for two years. After that he entered a convent—perhaps more than one—before reappearing in London as a female fencer and chess-player, good enough to beat Philidor in one of the latter's blindfold displays. His pension ceased after the French Revolution and in 1791 Christie's had a three-day sale of the books and manuscripts of 'Mademoiselle' d'Eon. In 1796 a fencing wound led to 'her' retirement. He spent the rest of his days in London, and not until he died was the truth about his sex established. The term 'eonism' has been adopted in psychiatry for male transvestism.

EPAULET MATE, a mate with two SELF-BLOCKS on the same rank or the same file.



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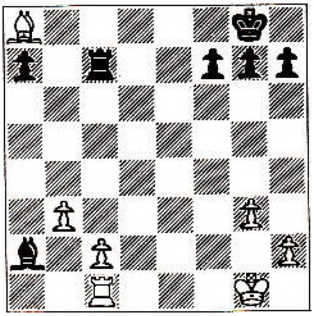
A study by the Soviet composer Gleb Nikolayevich Zakhodyakin (1912–). *64*, 1931. 1 h6 Ng4+ 2 Kf4 Nxh6 3 Kg5 Ng8 4 Rh2+ Kg7 5 Rh7+ Kf8 6 Rf7. (See ORANG UTAN OPENING.)

EQUALIZE, to arrive at a position in which equilibrium is established. The term is most often used to describe a situation in the opening in which White's initiative has been reduced to insignificant proportions, when Black is said to have equalized. (Should Black gain the initiative then White will endeavour to equalize.)

EQUIHOPPER, a piece invented for use in FAIRY PROBLEMS by the British composer George Leathem (1881–1953) in 1938. An equihopper can be moved along files, ranks, diagonals, and straight lines formed by two or more moves of a leaper, but only if it hops over one man, of either colour, that stands at mid-point of its move. It cannot hop over two men. An equihopper at b2 could attack b6, b8, f6, h8, f2, or h2 if an intervening man were placed on b4, b5, d4, e5, d2, or e2 respectively and if unobstructed by other men; it could also attack b4, d4, d6, d8, f4, f8, d2, h4, or h6 if an intervening man were placed on b3, c3, c4, c5, d3, d5, c2, e3, or e4 respectively, and these moves cannot be obstructed.

EQUILIBRIUM, or balance of position, the situation in a game when neither side has significant advantage. (See THEORY and SCHOOLS OF CHESS.)

ESCAPE SQUARE, a square vacated to let the king escape from what might otherwise be checkmate. For example, a player commonly moves a pawn in front of his castled king to prevent a BACK-RANK MATE. (Compare the composer's terms FLIGHT and UNBLOCK.)



Black is to move and he must take action regarding his trapped bishop. If 1 . . . Bxb3? 2 Rd1 Rc8 3 Bb7 Bxc2 4 Rd2 Rb8 and White wins a piece because of his threat to give a back-rank mate. Instead Black can make an escape square by 1 . . . g5 (this is sometimes called making a vent), and after 2 Bd5 a5 3 Bc4 a4 4 Ra1 axb3 5 cxb3 Rxc4 the game should be drawn.

ESTRIN, YAKOV BORISOVICH (1923–), Soviet player and author, International Correspondence Chess Grandmaster (1966), International Master (1975), lawyer. Estrin's achievements in over-the-board play were modest, the best of them first prize in a minor tournament, Leipzig 1976; but he excelled at postal play, having taken third place after RITTNER and ZAGOROVSKY in the 6th World Correspondence Championship (1968–71) and won the 7th championship (1972–5). A leading openings analyst, author of many articles on the subject, co-author of a book on the GRÜNFELD DEFENCE in 1959, he collaborated with PANOV to write the fourth (1968) and the fifth (1973) editions of *Kurs Debyutov*, a popular general treatise. *Comprehensive Chess Openings* (1980) is a three-volume English translation of the fifth edition amended by Estrin.

EUWE (pron. ervour as in fervour), MACHGIELIS (1901–81), Dutch player, International Grandmaster (1950), International Arbiter (1931), World Champion 1935–7. He grew up with the

Euwe at the Hastings Congress, 1931

game, which his parents played. In 1921 he won the national championship (for the first of many times), drew a match with MARÓCZY (+2=8−2), and played at Budapest in his first strong tournament. A student of mathematics at Amsterdam university, he graduated with honours in 1923, became a teacher of mathematics and mechanics in 1924, and gained his doctorate in 1926. Chess took second place to his profession and he remained an amateur throughout his playing career. For many years he could find time only for small tournaments and in one of them, Wiesbaden 1925, he won first prize (+3=3) ahead of SPIELMANN and SÄMISCH. He narrowly lost matches against ALEKHINE (+2=5−3) during the Christmas vacation 1926–7, and against BOGOLJUBOW (+2=5−3), Easter 1928. In the summer of 1928 he won the second and last world amateur championship, played at The Hague. In the early 1930s he had several good tournament results: Hastings 1930–1, first (+6=2−1) ahead of CAPABLANCA; Berne 1932, second (+8=7) and Zurich 1934, second (+10=4−1), both times sharing the prize with FLOHR after Alekhine; Hastings 1934–5, first (+4=5) equal with Flohr and THOMAS ahead of Capablanca and BOTVINNIK. Euwe lost a match to Capablanca (=8−2) in 1931, drew with Flohr (+3=10−3) in 1932, and played two training matches with Spielmann (+2=2 in 1932 and +2=4−4 in 1935). In 1935 he won a match against Alekhine (+9=13−8) and became world champion.

While holding the title Euwe competed in four strong tournaments: Zandvoort 1936, second (+5=5−1) after FINE ahead of KERES; Nottingham 1936, about category 14, third (+7=5−2) equal with Fine and RESHEVSKY half a point after Capablanca and Botvinnik ahead of Alekhine and Flohr; Amsterdam 1936, first (+3=4) equal with Fine; and Bad Nauheim–Stuttgart–Garmisch 1937, first (+3=2−1) ahead of Alekhine. During this time he had scored two wins and a draw against Alekhine, yet in 1937 he lost the return match. After he won a tournament at Amsterdam–Hilversum–Hague in 1939 (+4=6) ahead of Flohr, and another at Budapest in 1940 (+4=1), and narrowly lost a match to Keres, 1939–40 (+5=3−6), the Second World War spread to his country and for about five years Euwe's chess activities were mainly confined to the Netherlands. He then achieved his finest tournament result at Groningen 1946, about category 12, when he took second place (+11=6−2) after Botvinnik ahead of SMYSLOV, NAJDORF, Flohr, and BOLESLAVSKY.

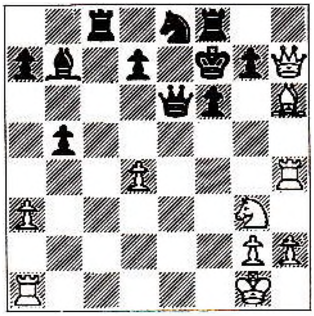
In the World Championship match tournament of 1948 Euwe, now in his forty-seventh year, fared badly. He continued to play in chess events but never equalled his earlier successes. From 1957, when he gave up teaching, Euwe held several appointments relating to the use of computers. From 1970 to 1978 Euwe was president of FIDE (succeeding ROGARD) and this period was one of the most active of his life. On behalf of FIDE he visited more than 100 countries at his own expense and was largely responsible for the affiliation of more than 30 new member countries; he was supreme arbiter for the contentious championship matches of 1972 and 1978. His decisions on these matters and others were often reviled, but he steadfastly pursued what he believed to be the best interests of the game, not fearing unpopularity.

A keen openings student, Euwe made improvements to many known variations; perhaps his most important contribution was the introduction of the SCHEVENINGEN VARIATION. 'He is', wrote KMOCH, 'logic personified, a genius of law and order. . . . One would hardly call him an attacking player yet . . . he strides confidently into some extraordinarily complex variations.' Alekhine noted that Euwe was not an outstanding strategist, but a fine tactician who rarely made an unsound combination. Euwe writes: 'Few people know that I had to repeat a year at secondary school, and this unpleasant experience may have had a decisive influence on the whole of my life. Convinced as I was of my own ability to pass through the school in the minimum five years, so that my failure was due to my own indolence, I felt I had failed in my duty to my parents and resolved to concentrate absolutely, in future, on whatever I should happen to take up.' His life was one of ceaseless activity; 'to be busy', he said, 'is to guarantee a good deal of one's health.' Married in 1926, he brought up a family of three daughters, and besides his profession followed a wide range of interests other than chess. In these circumstances his winning of the world title must be accounted a great sporting achievement.

Euwe wrote more books, many of them in collaboration with others, than any other great master, and they have been translated into many languages. Among those in English are *Strategy and Tactics* (1937), *From My Games* (1938), *Meet the Masters* (1940), *The Development of Chess Style* (1968), and *Bobby Fischer and his Predecessors* (1976). In collaboration with PRINS he wrote *Het Schaakphenomeen Capablanca* (1949). His *Weltgeschichte des Schach: Euwe I* (1959) contains 488 of his games played before 1928, 177 of them annotated by him. (See BLUNDER; ZWISCHENZUG.)

Geller–Euwe Candidates tournament Neuhausen–Zurich 1953 Nimzo-Indian Defence, Sämisch Variation

1 d4 Nf6 2 c4 e6 3 Nc3 Bb4 4 e3 c5 5 a3 Bxc3+ 6 bxc3 b6 7 Bd3 Bb7 8 f3 Nc6 9 Ne2 0-0 10 0-0 Na5 (Black attacks the WYVILL FORMATION.) 11 e4 Ne8 12 Ng3 cxd4 13 cxd4 Rc8 14 f4 Nxc4 15 f5 f6 16 Rf4 b5 17 Rh4 Qb6 18 e5 Nxe5 19 fxe6 Nxd3 20 Qxd3 Qxe6 21 Qxh7+ Kf7 22 Bh6



22 . . . Rh8 23 Qxh8 Rc2 24 Rc1 Rxg2+ 25 Kf1 Qb3 26 Ke1 Qf3 White resigns.

EVALUATION OF POSITION, an assessment of position to determine which side, if either, has the advantage and how the players should proceed. First the static factors are noted, then the dynamic factors examined, and finally a strategic plan is chosen.

The static factors are those that can be seen without consideration of the moves that might follow, the state of affairs on the board at a given moment: the balance of forces (see VALUE OF PIECES), advantage in space or time, control of squares, lines, or parts of the board, pieces that are poorly situated (e.g. a bad bishop), the pawn centre, isolated, doubled, or backward pawns, hanging pawns, pawn majorities, advance points, holes, and other features of the pawn formation.

The relevance of these static factors is determined by consideration of the dynamic factors: the moves that might yet be played, the possible combinations or manœuvres that attack or defend certain pawns, squares, or parts of the board, i.e. the tactical feasibility of various courses of action. There are no rules: dynamic factors are specific to any given position. The better the player the more precise and farseeing is his examination, the more relevant the lines he examines and the wider their range. Examination might reveal no advantage when judged objectively, implying that the equilibrium is undisturbed, but the better player might profit because he sees more deeply. Great masters usually assess the dynamic factors with equal skill, but on occasion slight differences lead to a decisive result. For example, both players see a series of, say, six moves, a manœuvre or combination, but one of them makes a faulty assessment of the position that will then arise. He discovers this after the first of the six moves has been played, and changes course, but his position may already be compromised. Thus, as often as not, are games between great masters won or lost.

The selection of a strategic plan (there is often more than one possibility) depends on its feasibility, as tested by examination of the dynamic factors. For example, a weak player, seeing an isolated pawn in his opponent's camp, might decide without further ado to attack the pawn. A master would examine various lines of play to discover whether the attack would succeed or, if the pawn cannot be gained, whether such an attack would force his opponent into a difficult situation; he might decide upon another course of action, bearing in mind that if the pawn is still there later on it could then perhaps be profitably assailed. A player's choice of a plan might be wholly objective (or supposedly so) or subjective in varying degree: it is largely a matter of style. A LASKER would seek manœuvres, a RUBINSTEIN the perfect move; a TAL combinations, a KARPOV safe positional play; a CAPABLANCA or PETROSYAN would eye the distant endgame. (See POSITIONAL PLAY.)

Euwe, *Judgment and Planning in Chess* (1953); Kotov, *Think Like a Grandmaster* (1971) and *Play Like a Grandmaster* (1978).

EVANS, LARRY MELVYN (1932–), American player, International Grandmaster (1957). A successful player in many American and Canadian events, he won the US Open Championship three times (1951, 1952, 1954) and shared first prize with BISGUIER ahead of RESHEVSKY at New York 1955. His best achievements, however, were in the US Championship: he came first in 1951, 1961–2, 1968 (+6=5), and 1980 (+5=5−2 equal with CHRISTIANSEN, who won the play-off, and with BROWNE); and he twice came second to FISCHER, in 1963–4 (+6=3−2) and 1966 (+5=5−1). Not a frequent competitor overseas, he nevertheless came second (+8=4−1) equal with PETROSYAN after DONNER at Venice 1967, and represented his country in eight Olympiads from 1950 to 1976. In his one interzonal tournament, Amsterdam 1956, he made only a moderate score. He wrote *New Ideas in Chess* (1958), edited the tenth edition of *Modern Chess Openings* in 1965, and assisted in the preparation of Fischer's book *My 60 Memorable Games* (1969).

EVANS, WILLIAM DAVIES (1790–1872), inventor of the EVANS GAMBIT, for about half a century one of the most popular attacking weapons (see SCHOOLS OF CHESS). He was born in Pembroke, Wales, went to sea at the age of 14, was employed by the Postal Department from about 1815, and rose to the rank of captain four years later. In 1824, soon after taking command of the first Royal Mail steam packet to sail from Milford Haven to Waterford, and while aboard, he invented his gambit. Evans was a keen player. He gathered a small chess circle in Waterford, and when on leave in England played chess in London, notably in 1826 when he showed his gambit to LEWIS and McDONNELL, and in 1838 when he played a long series of games with STAUNTON at the Westminster Chess Club. In Jan. 1840 he was pensioned off on account of ill-health. He went to Greece, became captain of a steamer that sailed the Mediterranean, and returned to London at the end of 1842. During the next 13 years there are several accounts of his presence in London, and then he settled abroad. He died and was buried in Ostend.

Evans claimed to have solved the THREE PAWNS PROBLEM, which, however, had already been solved by others. His claim to the invention of tri-coloured lighting for ships has not been verified independently, although he is known to have investigated the subject. For this invention he states that the Tsar of Russia gave him a gold chronometer, and that he also received money. For a more detailed life of Captain Evans see *British Chess Magazine*, 1928, pp. 6–18.

EVANS GAMBIT, 466 in the ITALIAN OPENING, named after W. D. EVANS who invented it in the 1820s. White gives up a pawn to gain rapid mobilization. The gambit was offered and accepted 22 times in the matches between BOURDONNAIS and McDONNELL, 1834, after which enthusiasm for the Evans was instant, widespread, and long-lasting. STEINITZ accepted the gambit 20 times in his matches against CHIGORIN (1889, 1892) and GUNSBERG (1890–1), but soon after this the opening went out of fashion. Countless lines of analysis have failed to show whether the gambit is sound. (See DOUBLE CHECK; DOUBLE ROOK SACRIFICE; EVERGREEN GAME; PAULSEN.)

EVANS GAMBIT DECLINED, 482, usually regarded as safer than acceptance. However, White retains the initiative after 5 a4 a6 6 Nc3 Nf6 7 Nd5.

EVERGREEN GAME, a name given by STEINITZ to the following friendly game which has remained a favourite.

Anderssen–Dufresne Berlin, 1852 Evans Gambit

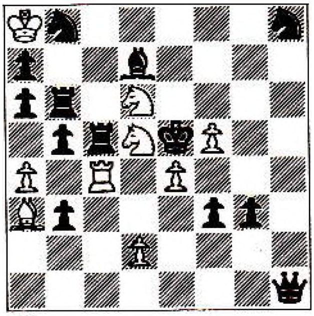
1 e4 e5 2 Nf3 Nc6 3 Bc4 Bc5 4 b4 Bxb4 5 c3 Ba5 6 d4 exd4 7 0-0 d3 8 Qb3 Qf6 9 e5 Qg6 10 Re1 Nge7 11 Ba3 b5 12 Qxb5 Rb8 13 Qa4 Bb6 14 Nbd2 Bb7 15 Nc4 Qf5 16 Bxd3 Qh5 17 Nf6+ gxf6 18 exf6 Rg8 19 Rad1 (a) Qxf3 (b) 20 Rxe7+ Nxe7 (c) 21 Qxd7+ Kxd7 22 Bf5+ Ke8 23 Bd7+ Kf8 24 Bxe7 mate. (*Schachzeitung*, 1852)

(a) in *64*, 1976, I. ZAITSEV published analysis to show that 19 Be4, recommended by many annotators, should lead to no more than a draw.

(b) 19 . . . Rg4 (Lipke 1898) and if 20 c4 Bd4 (I. Zaitsev) would have been preferable.

(c) In 1921 RUBINSTEIN suggested that White should win after 20 . . . Kd8 21 Rxd7+ Kc8 22 Rd8+ Kxd8 23 Bf5+ Qxd1+.

EXCELSIOR, a composition task: the advance of a pawn from its second to its eighth rank, preferably in consecutive moves.



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The pioneer problem by the English composer Robert Bownas Wormald (1834–76), *Illustrated London News*, 1857. 1 d4+ Kxd6 2 dxc5+ Kc6 3 cxb6+ bxc4 4 bxa7 ~ 5 axb8=N. In 1858 LOYD achieved this task, much less crudely, and named it Excelsior after Longfellow's poem. (For another example see GRASSHOPPER.)

EXCHANGE, the capture of material by each player, not necessarily on consecutive moves but as part of the same combination or manœuvre; to make such a capture. For example, after 1 e4 c5 2 Nf3 Nc6 3 d4 cxd4 4 Bc4 Bc5 5 Ng5 Nh6 White could make a combination in which he exchanges two of his pieces for two pieces and a pawn: 6 Nxf7 Nxf7 7 Bxf7+ Kxf7 8 Qh5+ g6 9 Qxc5.

EXCHANGE, THE, the capture of a rook by one player and a minor piece by his opponent. The player who captures the rook 'wins the exchange'. A player might win or lose the exchange for a pawn, i.e. a rook is exchanged for a minor piece and pawn. TARRASCH, having a fondness for bishops, half-seriously suggested that to exchange one's knight for a bishop is to win the MINOR EXCHANGE.

EXCHANGE VARIATION, usually a variation in which White exchanges a black centre pawn by capturing on d5 or e5: 37 in the SLAV DEFENCE; 78, 83, in the QUEEN'S GAMBIT Declined (see AHUES; MARSHALL; MINORITY ATTACK; PAWN FORMATION.); 304 in the CARO–KANN DEFENCE (see POISONED PAWN and SULTAN KHAN); 656 in the FRENCH DEFENCE (see ADVANCE POINT; BIRD; MACKENZIE, G.H.; and MARÓCZY); 176 in the GRÜNFELD DEFENCE; in all except the last of these the exchange brings about a fixed centre. Also 414 in the SPANISH OPENING when MINOR PIECES are exchanged (see LASKER).

The Exchange Variation of the Queen's Gambit Declined is often the prelude to a minority attack by White. After 1 d4 d5 2 c4 e6 he may exchange at various stages: 3 cxd5, or 3 Nc3 Nf6 4 cxd5, or 3 Nc3 Nf6 4 Bg5 Nbd7 5 e3 c6 6 cxd5, a variation that avoids the CAMBRIDGE SPRINGS DEFENCE.

In the Spanish Opening all defences based on 3 . . . a6 would be invalidated if 4 Bxc6 (414) were to favour White, but this has not been proved by Ruy LÓPEZ or anyone else. In the 1960s FISCHER successfully played 4 Bxc6 dxc6 5 0-0, a line stemming from COZIO.

EXHIBITION GAME, a game played in public for entertainment as distinct from a match or tournament game. In single combat a clock is often used and masters take such games seriously, having their reputations in mind. In simultaneous displays a master meets many opponents at the same time and if their number is more than ten, clocks are unlikely to be used.

EXPOSED KING, a king unprotected by its own pawns (more rarely pieces) and, in consequence, exposed to attack.

EZRA, ABRAHAM BEN MEIR IBN (c.1092–c.1167), author of several Hebrew works on chess. He was born in Tudela, Spain, and worked as a philosopher, poet, and mathematician in Italy, France, England, and Egypt. He wrote the first chess poems in Hebrew, the most famous being the 'Song of Chess'. His works shed light on the laws of play in his time; they were the same as those of SHATRANJ except for the introduction of the FERS's leap, which suggests that this was the first modification of the laws made by medieval European players.

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FABEL, KARL (1905–75), German composer, International Judge of Chess Compositions (1964), International Master for Chess Compositions (1967), patent office expert in the chemistry of plastics, civil judge. Although he composed many THREE- and MORE-MOVERS and some FAIRY PROBLEMS he was best known as a leading exponent of the art of RETROGRADE ANALYSIS. In 1973 he wrote, in English, *Introduction to Retrograde Analysis*, the last of eight books on chess problems written by himself or in collaboration with others. (See MAXIMUMMER; SHORTEST GAME PROBLEM.)

FAHRNI, HANS (1874–1939), Swiss player born in Prague. He won a match against SALWE in 1908 (+3=1−1) and achieved his best tournament performance in a quadruple-round event at Munich 1909, taking first prize (+6=4−2) ahead of TARTAKOWER, ALAPIN, and SPIELMANN. Skilled at fast play, Fahrni was the first master to meet 100 opponents in a simultaneous display; it took place in 1911 at Munich, where he lived for a time, and he scored +55=39−6 in seven and a half hours.

FAIRY MATE, a checkmate for which the special rules of a fairy problem are deemed to apply after the mating move, as if the king were to be captured. For example, in a MAXIMUMMER SELF-MATE the position WKa1, WPa2, WPb2, BRf1, BKf4 shows a mate that is both normal and fairy; but move the black king to e4 and the mate is normal but not fairy, for Black's notional move, . . . Rxa1, would not be his longest. In CHECKLESS CHESS the position WKb2, WPe3, BKd4, BBe5 would be a fairy mate but not a normal mate. (For problems showing fairy mate see FIDATED and NEUTRAL MAN.)

FAIRY PROBLEM, or heterodox problem, any problem that is not an ORTHODOX PROBLEM. Broadly, there are two categories;

Firstly HELPMATES, SELFMATES, problems involving RETROGRADE ANALYSIS (including RETRACTORS), and stalemate problems in which, apart from the mating or stalemating STIPULATIONS, the laws of chess are observed. There is a growing tendency for these to be regarded as orthodox.

Secondly problems using new kinds of board, men, or laws. Typical boards are the ANCHOR RING, the CYLINDER BOARD, and the GRID BOARD. Typical pieces are the IMITATOR, KAMIKAZE PIECE, MAO, NEUTRAL MAN, ORPHAN, REFLECTING BISHOP, ROYAL PIECE, new kinds of COMBINED PIECE, LINE-PIECE, and LEAPER, and pieces that hop over other men, e.g. EQUIHOPPER, GRASSHOPPER, LEO, LION, PAO, and VAO. New laws or sets of rules are found in the CONDITIONAL PROBLEM, MAXIMUMMER, and SERIES-MOVER. Composers also construct problems using the laws of an unorthodox game such as REFLEX CHESS. When stipulations for such problems are made the normal laws are deemed to apply unless otherwise stated.

In the early years of the 20th century BAIRD, discussing heterodox problems, referred to a chess fairyland. In 1914 the Australian Henry Tate (1873–1926) suggested the term fairy problem which is widely used in preference to heterodox problem, FIDE's official term. (See PROBLEM and PROBLEM HISTORY.)

A. S. M. Dickins, *A Guide to Fairy Chess* (1971).

FAJAROWICZ VARIATION, 144 in the BUDAPEST DEFENCE, named after S. Fajarowicz of Leipzig, who introduced it against H. STEINER in a Swiss system tournament, Wiesbaden 1928.

FALKBEER, ERNST KARL (1819–85), Austrian player, journalist. He left Vienna in the troubled year of 1848, travelled extensively in Germany, founded Austria's first chess magazine *Wiener Schachzeitung* in Jan. 1855, and when it failed a few months later went to London. There, in match play, he met BIRD twice, losing in 1856 (+1−2) and winning in 1856–7 (+5=4−4). In his one tournament, Birmingham 1858, a knock-out event, he defeated SAINT-AMANT in the second round (+2−1) and lost to LÖWENTHAL in the fourth and final round (+1=4−3). From Apr. 1857 to Nov. 1859 he edited a chess column in the *Sunday Times*. Returning to Vienna in 1864 he continued his journalistic career which included the editorship of a chess column in *Neue Illustrirte Zeitung* from 1877 to 1885. He is chiefly remembered, however, for the enterprising COUNTER-GAMBIT named after him, the merits of which have been disputed ever since. (See SEA CADET MATE.)

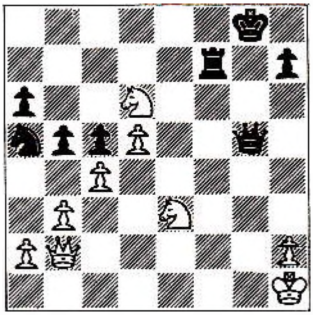
FALKBEER COUNTER-GAMBIT, 559, one of two standard ways of declining the KING'S GAMBIT. The continuation 3 exd5 had been known since the time of POLERIO, and was generally considered to favour White after 3 . . . Qxd5, although PHILIDOR had pointed out that Black would get a satisfactory game by 3 . . . exf4. In the 1840s both FALKBEER and the Prague player Lederer investigated the reply 3 . . . e4. Falkbeer published an analysis of this move, now the usual continuation, in *Schachzeitung*, 1850. (See BRONSTEIN; BURN; CHAROUSEK.)

FALKBEER VARIATION, 327. In *Schachzeitung*, 1857, FALKBEER recommended, but did not originate, this standard reply to the VIENNA GAME.

FAMILY CHECK, a fork, usually by a knight, that simultaneously gives check and attacks a queen. In the chess column of the *Liverpool Weekly Courier*, 1886, the English player and problemist Oliver H. Labone (*c.* 1860–1925) claimed that the position r5k1/3q2Pp/p7/1p5Q/8/7P/1P4P1/5RK1 (Forsyth notation) had occurred in play, and that he had won by 1 Rf8+ Rxf8 2 Qxh7+ Kxh7 3 g7xf8=N+, a typical example of a family check.

Petrosyan–Spassky 10th match game, World Championship 1966 English Opening

1 Nf3 Nf6 2 g3 g6 3 c4 Bg7 4 Bg2 0-0 5 0-0 Nc6 6 Nc3 d6 7 d4 a6 8 d5 Na5 9 Nd2 c5 10 Qc2 e5 11 b3 Ng4 12 e4 f5 13 exf5 gxf5 14 Nd1 b5 15 f3 e4 16 Bb2 Bxb2 17 Qxb2 exf3 18 Bxf3 Ne5 19 Be2 f4 20 gxf4 Bh3 21 Nc3 Bxf1 22 Rxf1 Ng6 23 Bg4 Nxf4? 24 Rxf4 Rxf4 25 Be6+ Rf7 26 Nc4 Qh4 27 Nxd6 Qg5+ 28 Kh1 Ra7 29 Bxf7+ Rxf7



White played 30 Qh8+ and Black resigned because of the family check 31 Nxf7+. (See BLUNDER.)

FARAGÓ, IVÁN (1946–), Hungarian player, International Grandmaster (1976), an economics graduate who became a chess professional. His tournament victories include Halle 1978 (+5=8) a tie with KNAAK and UHLMANN, Kecskemét 1979 (+7=8), Hungarian championship 1981 (+2=7) equal with PORTISCH, and Svendborg 1981 (+6=3).

FEGATELLO ATTACK, 508 in the TWO KNIGHTS DEFENCE, an extensively analysed variation that favours White. It was known to the 16th-century Italian masters and the name is Italian for a piece of liver, implying perhaps that the sacrifice of White's knight is like a slice of liver used as bait.

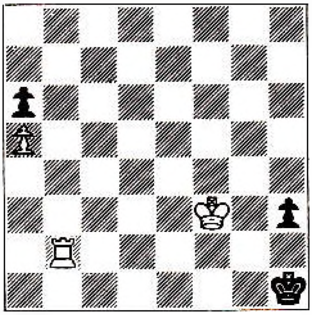
FERS, the medieval piece that supplanted the FIRZĀN and was in turn supplanted by the QUEEN. Besides having the same move as the firzān (one square diagonally in any direction) the fers had the power of leaping on its first move, with the choice of a √4 or a √8 leap, an innovation dating from at least the 12th century. (See EZRA.) A fers created by promotion also had this power of leaping. For example, a previously unmoved fers at d1 could be moved to e2 or c2 or, even if surrounded by other men, to b1, b3, d3, f3, or f1. When draughts (chequers) was first played in England the game and the pieces were called ferses.

FIANCHETTO (pron. fyanketto), the development of a white bishop at g2, h3, b2, or a3, or a black bishop at g7, h6, b7, or a6; the concomitant pawn formation; to make such a development. Depending on whether a king's or queen's bishop is so developed the fianchetto is described as king's or queen's respectively. To move the knight's pawn to the fourth rank instead of the third rank is to make an extended fianchetto. The exchange of a bishop so developed may leave a weakened fianchetto, a reference to the one or two holes that are left in the wake of the knight's pawn's advance. A player who develops both bishops this way makes a double fianchetto.

Strategic use of the fianchetto, pioneered by STAUNTON and L. PAULSEN, has since become the basis of many openings. The word is derived from the Italian *fianco*, a flank, and Francesco Piacenza, in his book *I Campeggiamenti degli Scacchi* (Turin, 1683), describes flank openings as fianchetti. Modern usage dates from LOLLI, 1763.

FIANCHETTO DEFENCE, 442, the BARNES DEFENCE to the SPANISH OPENING.

FIDATED, or affidatus, immune from capture. In past times problemists sometimes specified that certain pieces or pawns were fidated, a stipulation often used to circumvent their lack of composing skill or merely to deceive the solver; but in the following example the use of fidated men is central to the unknown composer's ideas.



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A FAIRY PROBLEM from a 14th-century French manuscript. White is to checkmate Black's king on h1 with a FERS. The a-pawns and the ferses to which alone they may be promoted are fidated. 1 Kf2 Kh2 2 Rb4 (TEMPO-PLAY) 2 . . . Kh1 3 Rb3 Kh2 4 Kf1 Kh1 5 Rb2 h2 6 Rh5 axb5 7 a6 b4 8 a7 b3 9 a8=F b2 10 Kf2 b1=F 11 Kf1 (a WAITING MOVE) 11 . . . Fd3 (the fers's leap; if 11 . . . Fc2 White makes a leap, 12 Fc6) 12 Fb7 (not 12 Fc6? Fe2+ 13 Kf2 Ff3 14 Fd5 Fe4 and the black fers bars the way) 12 . . . Fe2+ 13 Kf2 Ff3 14 Fe6 Fe4 15 Fd5 Ff3 16 Fe4 Fg2 17 Ff3 Ff1 18 Fg2.

FIDE, an acronym pronounced fee-day, the Fédération Internationale des Échecs. This is the French name for the international chess federation founded in 1924 and now recognized as the worldwide governing body. The desire for such an organization is as old as international chess and was a general ambition of STAUNTON, LASA, and others. No real progress was made until delegates from 15 countries met at Paris in 1924 and signed an agreement to establish FIDE. It started in low key but when a satisfactory formula for OLYMPIADS emerged FIDE gained popularity, although its attempts to take control of the arrangements for the individual world championship contests had little effect. After ALEKHINE's death in 1946 the USSR joined FIDE, which then gained acceptance as the supreme body, and now controls a range of world titles as well as ensuring that uniform LAWS of chess are used. Partly because FIDE has striven for quantity of numbers (it now has about one hundred) it has sometimes allowed political gestures which belie its motto *Gens Una Sumus* (We are all of one clan).

FIDE ALBUMS, a series of books begun in 1961 and continuing, edited by PETROVIĆ and published in Belgrade. Each album contains a selection of studies and problems composed during a given period. The FIDE Permanent Commission for Chess Compositions, on whose behalf the series is published, intends to cover all periods from the earliest times. For each album the Commission determines in advance the number of compositions to be included and appoints selectors. They choose however only from compositions submitted to them and the contents do not represent the whole range of composing activity. Four volumes cover the years from 1914 to 1955 inclusive, and from then on each volume covers a three-year period.

FIDE MASTER (FM), the lowest ranking FIDE title open to all for OVER-THE-BOARD play, instituted in 1978. Players qualify as for the IGM and IM titles except that the norm, about 2350, is lower.

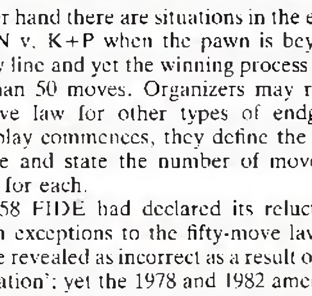
FIDE TITLES. The following titles are awarded for performance and are open to all: International Grandmaster, International Master, FIDE Master, International Grandmaster for Chess Compositions, International Master for Chess Compositions, International Correspondence Chess Grandmaster, International Correspondence Chess Master. In addition there are the titles International Woman Grandmaster, International Woman Master, and Woman FIDE Master. For administration there are International Arbiter, International Judge of Chess Compositions, International Arbiter for Correspondence Chess.

The titles for play are normally awarded for an appropriate combination of ELO RATING and NORMS, but a few are gained by winning a competition of uncertain quality. For example, the title of International Master is given automatically to the player who takes first place in the African Junior Championship. The requirements for correspondence titles are laid down by the International Correspondence Chess Federation, an independent body which co-operates with FIDE. In addition to formal titles, which began in 1950, there are titles by implication from events organized by FIDE: World Champion (open to all), Women's World Champion, World Junior Champion (open to all under 20), and World Cadet Champion (open to all under 17).

FIELD, see KING'S FIELD.

FIFTY-MOVE LAW. If both players have made 50 moves without capturing a man or moving a pawn, a player whose turn it is to move may claim a draw except for two kinds of endgame for which 100 moves are allowed: K+N+N v. K+P when the pawn is securely blocked by a knight and is no farther forward than the Troitzky line as defined under BASIC ENDGAME; and R+P v. B+P endings of the type exemplified under CHÉRON. These exceptions, established by FIDE in 1978 and 1982 respectively, place a heavy burden on the defender who may be required to defend for 100 moves an endgame that could be won in fewer than 50. On the other hand there are situations in the endgame K+N+N v. K+P when the pawn is beyond the Troitzky line and yet the winning process requires more than 50 moves. Organizers may relax the fifty-move law for other types of endgame if, before play commences, they define the types of endgame and state the number of moves to be allowed for each.

In 1958 FIDE had declared its reluctance to establish exceptions to the fifty-move law 'which might be revealed as incorrect as a result of further investigation'; yet the 1978 and 1982 amendments were made at the very time that computer analysis was on the point of establishing the maximum number of moves required to win various types of endgame. Among the first fruits of this research are the endgames K+Q+P v. K+Q (see BASIC ENDGAME) and K+QB+KB v. K+N, in both of which more than 50 moves may be needed for the winning process. See also CROSSKILL.



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A position by the French analyst Pierre Bridier, *L'Echiquier de Paris*, 1952

1 Nd3 Kc7 2 Kg7 Kb7 3 Nb5 Kc6 4 Na3 Kd5 5 Nc2 Ke4 6 Nce1 Ke3 7 Kf6 Kd2 8 Ke5 Ke3 9 Kd5 Kd2 10 Kc4 Ke2 11 Nf3 Kd1 12 Nfe5 Kc2 13 Kf3 Kd2 14 Kf2 Kd1 15 Nc4 Kc2 16 Kc2 Kc3 17 Ncb2 Kc2 18 Kc1 Kc3 19 Kd1 Kb3 20 Kd2 Ka2 21 Kc2 Ka3 22 Nc4+ Ka4 23 Nd6 Ka3 24 Nc4 Ka4 25 Kb2 Ka5 26 Ka3 Kb5 27 Kb3 Kb6 28 Kb4 Kc6 29 Kc4 Kd7 30 Kd5 Ke7 31 Ke5 Kd7 32 Kf6 Kc7 33 Kc7 Kc6 34 Kc6 Kc7 35 Nd2 Kc6 36 Nc4 Kc7 37 Nec5 Kb6 38 Kd5 Kc7 39 Kc5 Kd8 40 Kd6 Kc8 41 Ng4 Kf8 42 Ke6 Ke8 43 Nf6+ Kd8 44 Nh5 Ke8 45 Ng7+ Kd8 46 Kd6 Kc8 47 Ne6 Kb7 48 Kc5 Ka7 49 Kc6 Ka6 50 Nec5+ Ka5 51 Nb3+ Ka4 52 Nd2 Ka5 53 Kc5 Ka6 54 Nc4 Kb7 55 Kd6 Kc8 56 Na5 Kd8 57 Nb7+ Ke8 58 Kc6 Kf8 59 Nd6 Kg7 60 Kf5 Kh6 61 Kf6 Kh5 62 Nf7 Kg4 63 Ng5 Kh4 64 Kf5 Kg3 65 Ke4 Kg4 66 Nf7 Kh5 67 Kf5 Kh4 68 Nfe5 Kh5 69 Ng4 Kh4 70 Nf6 Kh3 71 Ke5 Kg3 72 Ke4 Kh3 73 Kf3 Kh4 74 Kf4 Kh3 75 Ne4 Kh4 76 Ng3 Kh3 77 Nf5 Kg2 78 Kg4 Kf1 79 Ng3+ Kg2 80 Ne4 Kf1 81 Kf3 Kg1 82 Nd2 Kh2 83 Nf4 Kh1 84 Kg3 d3 85 Nf3 d2 86 Nd3 d1=N 87 Kh3 N~ 88 Nf2 mate.

Black to play would draw by 1 . . . d3.

The fifty-move law existed in SHATRANJ as a seventy-move version, and since then the intention has remained the same, that is to counter the obstinacy of one who insists on continuing in an unwinnable position. In 1561 Ruy LÓPEZ said that 50 moves was enough, but CARRERA said that this was too generous and that 24 moves was right. BOURDONNAIS on the other hand argued for 60 moves. By the 19th century a request for a count could be made only in specific endgames (not always the same in the various sets of laws). The count began only when the claim was made and was not annulled by a capture or a pawn move. Anomalies could arise such as if the queen were won near the end of a fifty-move count in an endgame K+Q v. K+R the result would still be a draw if the player with the rook could not mate in the rest of the 50 moves. The laws used at the London 1883 tournament stated that a pawn move or a capture annulled the count, but retrospective counting was not offered.

FIGURINES, pictorial representations of chessmen used by printers for both diagrams and notation. The men are shown as follows, White preceding Black.

king	♔	♚
queen	♕	♛
bishop	♗	♝
knight	♘	♞
rook	♖	♜
pawn	♙	♟

Notation with figurines first appeared in *Les échecs simplifiés* (1846). The author Count Robiano calls it *notation parlante*. The Hungarians, who have special difficulties of communication with their neighbours, used a similar notation in *Magyar Sakkusjág* in 1897 and in *Magyar Sakkvilág* later. Other countries were slow to follow. In 1947 the magazine *Chess* used standard notation with figurines because this can be understood the world over, but the experiment was not well received. In 1967 the multilingual magazine *Chess Informant* used this notation and since then it has gained increasing popularity.

FĪL, a leaper used in SHATRANJ and placed in the array where the bishop now stands. The co-ordinates of the fīl's leap are 2,2, and the length of its move is √8. A fīl placed on f1 could be moved to d3 or h3 whether or not another man stood on e2 or g2. The weakest piece in the old game, the fīl (the medieval AUFIN) could be moved to only eight squares, e.g. the fīl on f1 could also be placed on b1, b5, d3, d7, f5, h3, or h7. The word fīl is derived from the Persian pīl, a translation of the Sanskrit *gaja*, elephant.

FILE, or column, a row of eight laterally adjoining squares between White's end of the board and Black's. Identification is by means of the file symbol, e.g. the third file from White's left side is the c-file (STANDARD NOTATION) or the QB-file (DESCRIPTIVE NOTATION).

FILIP, MIROSLAV (1928–), International Grandmaster (1955), a leading Czech player in the 1950s and 1960s. By sharing seventh place in the Göteborg interzonal, 1955, Filip became the first Czech CANDIDATE. After a second place (+9=6) in the European zonal tournament, Mariánské Lázně 1961, and a score of +8=12−2 to share fourth place in the Stockholm interzonal, 1962, he became a Candidate for the second time; but in the Candidates tournaments of 1956 and 1962 he made only moderate scores. His best achievements in other international events were at Vienna 1961, a second place (+5=6) after AVERBAKH and at Mariánské Lázně 1960, when he shared the first prize with L. PACHMAN. National champion in 1950 (shared with Fichtl), 1952, and 1954, Filip played for his country in twelve consecutive Olympiads from 1952 to 1974.

FINE, REUBEN (1914–), American player and author, International Grandmaster (1950). From about 1936 to 1951, when he practically gave up competitive chess, Fine was among the strongest eight players in the world. He learned to play when 8 years old and became keen on the game at 15; at college he gave most of his time to chess, earned some money by playing all-comers in an amusement park, and graduated without difficulty. His early chess successes include match victories against DAKE in 1933 (+4=3−2) and HOROWITZ in

1934 (+4=5−1), and first prize (+6=3) ahead of FLOHR at Hastings 1935–6.

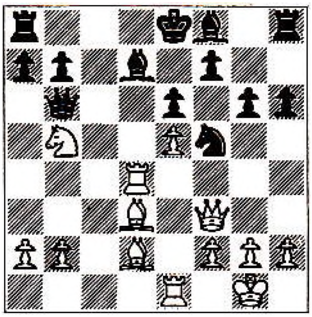
Leaving the USA in June 1936, he made a remarkable tour of Europe lasting 19 months. He played in 13 tournaments and won 8 of them, won a match against STÅHLBERG in 1937 (+4=2−2), made the highest second-board score (+9=5−1) at the Stockholm Olympiad 1937, was EUWE's second in the nine-week world championship match of 1937, gave numerous simultaneous displays, had an operation for appendicitis, and found himself a Dutch bride. His tournament victories were: Zandvoort 1936 (+6=5) ahead of Euwe and KERES; Oslo 1936 ahead of Flohr; Amsterdam 1936 (+4=2−1) equal with Euwe ahead of ALEKHINE; Stockholm 1937 (+7=2) ahead of Ståhlberg; Moscow 1937 (+4=2−1); Leningrad 1937 (+3=2); Margate 1937 (+6=3) equal with Keres ahead of Alekhine; and Ostend 1937 equal with Keres and GROB. He played in the strongest two events held during this period: Nottingham 1936, when he came third (+5=9) equal with Euwe and RESHEVSKY half a point behind CAPABLANCA and BOTVINNIK ahead of Alekhine and Flohr; and Semmering–Baden 1937, when he came second (+2=12) after Keres ahead of Capablanca, Reshevsky, and Flohr. On his next visit to Europe Fine played at AVRO 1938, the strongest tournament held up to that time, and came first (+6=5−3) equal with Keres.

After Alekhine died in Mar. 1946 there was for a time no world champion. Fine later wrote: 'Inasmuch as Keres and I tied for first prize in the AVRO tournament, which was officially [?] designated . . . for the selection of the challenger . . . it seems to me only fair that Keres and Fine should be listed as co-champions for the period 1946–1948.' FIDE thought differently, and organized a match tournament for the world championship to be held in the spring of 1948. Fine was faced with a difficult choice. Having found chess unprofitable he had long been studying for a profession (psychoanalysis) and the tournament would have clashed with preparations for his final examinations. He declined to play, passed his exams, and set up a successful practice in Manhattan. He scored his last important tournament victory (+7=2) ahead of NAJDORF at New York (Dec.) 1948. A few weeks later he drew a match with Najdorf (+2=4−2).

Fine edited the sixth and best edition of *Modern Chess Openings* (1939) and wrote *Basic Chess Endings* (1941), a classic from which a generation of players learned the ENDGAME, a phase in which Fine himself excelled. His other books include *Lessons from my Games* (1958). (See FIXED CENTRE.)

Fine–Flohr AVRO 1938 French Defence, Winawer Variation

1 e4 e6 2 d4 d5 3 Nc3 Bb4 4 e5 c5 5 Bd2 Ne7 6 Nf3 Nf5 7 dxc5 Bxc5 8 Bd3 Nh4 9 0-0 Nc6 10 Re1 h6 11 Na4 Bf8 12 Rc1 Bd7 13 Nxh4 Qxh4 14 c4 dxc4 15 Rxc4 Qd8 16 Qh5 Ne7 17 Rd4 g6 18 Qf3 Qc7 19 Nc3 Nf5 20 Nb5 Qb6



21 Rxd7 Kxd7 22 g4 Nh4 23 Qxf7+ Be7 24 Bb4 Rae8 25 Bxe7 Rxe7 26 Qf6 a6 27 Rd1 axb5 28 Be4+ Black resigns. If 28 . . . Kc7 29 Qxh8 Rd7 30 Rc1+.

FINGERSLIP VARIATION, 629 in the FRENCH DEFENCE, played accidentally by ALEKHINE against FLOHR at the Nottingham tournament 1936, and intentionally by KERES in the last round of the World Championship tournament, 1948, and by BOLESLAVSKY in his match with BRONSTEIN, 1950. The line sometimes bears the German name *Fingerfehler*.

FIRST MOVE, the single-move that begins the game, made by White in modern chess. At one time players drew for colour and again for the right to move first. In the BOURDONNAIS–MCDONNELL matches of 1834 each player had the same colour throughout, and the right to make the first move changed only after a game had been won. In the London tournament 1851 players had the same colour throughout any one match, each having the first move in alternate games.

Black was supposed to be the lucky colour, and in 1835 G. WALKER suggested that White (by way of compensation) should have the first move, a practice that later became general. In his column in *Bell's Life* he reversed the colours when necessary so that White always moved first, now the usual custom when games from early times are published.

FIRZĀN, or firz, the piece used in SHATRANJ that was supplanted by the FERS (in turn supplanted by the queen). A firzān is moved one square diagonally in any direction and can be moved to only 32 squares of the board. A pawn reaching the eighth rank could be promoted only to a firzān. A player who promoted a pawn on the a-, c-, e-, or g-file would obtain a firzān that could be moved on a different set of 32 squares. This could be important as shown in the study by as-Sūlī given under MANṢŪBA. Firzān is derived from the Persian farzīn, a counsellor.

FISCHER, ROBERT JAMES (1943–), International Grandmaster (1958), world champion 1972–5. Born in Chicago, he was brought up in Brooklyn where his mother moved a year or so after she was divorced in 1945. At the age of six he acquired a chess set and soon became deeply absorbed in the game. Inattentive at school, unamenable to discipline, he absented himself from home for long hours playing chess. 'All I want to do, ever, is to play chess.' What he learned of the world outside he gleaned incidentally from his mother, a teacher, and his older sister. Having access to an excellent private chess library, he read voraciously. At 14 he won both the US junior and senior championships, at 15 he became the youngest ever CANDIDATE by taking fifth place in the Portorož interzonal 1958. Early in 1959 he left school where he believed he could learn nothing of value. Scornful of everything outside himself and his chess he understood little of what he scorned. Regarded as anti-social, resentful of all authority, he increasingly became alienated from his fellow men. What he could do he would do for himself: 'If I win a tournament I win by myself. I do the playing, no-one helps me.' He rejected his mother's well-meant attempts to raise money on his behalf so that he might play abroad. At Zurich 1959 he came third (+8=5−2) equal with KERES after TAL and GLIGORIĆ; at the Candidates tournament, Bled–Zagreb–Belgrade 1959, he shared fifth place with Gligorić after Tal, Keres, PETROSYAN, and SMYSLOV.

At 16 he was able to earn his living from chess and soon he began to dress well, with suits tailored in London and New York. He also began a lifelong habit of dictating to organizers the conditions under which he would play, and was not backward in asking for appearance money. 'I add status to any tournament I attend', he remarked. In 1960 his mother left home to walk on a peace march from California to Moscow, married on the way, and never came back. She had done what she could for her son, but they were fast drifting apart and he was probably glad to be freed from restraint. (Later he corresponded regularly with his mother who settled in England.) Already his ambition was firmly set on the world championship, which he confidently expected to win within a year or so. In 1961 he played a match with RESHEVSKY. The score stood +2=7−2 when play was abandoned on account of a dispute indirectly caused by Reshevsky's refusal to play on the Jewish Sabbath. (A year later Fischer became a member of the World Church of God, a fundamentalist sect that also forbade play on the Jewish Sabbath.) Fischer played at Bled 1961, taking second place (+8=11) after Tal ahead of Gligorić, Keres, Petrosyan, and GELLER, and at the interzonal, Stockholm 1962, where he took first place (+13=9) 2½ points ahead of the second prize-winners.

This excellent result may have caused him to overrate his prospects. Interzonals are qualifying events, and in this case his chief rivals needed only to finish among the first six. He began badly at the Candidates tournament, Curaçao 1962, but played on with such determination that he finished in fourth place (+8=12−7) after Petrosyan, Keres, and Geller. Five of the eight competitors were from the USSR and Fischer believed that they had conspired against him. The truth is simpler: Fischer, at 19, was not yet good enough to win such an event. Always objective about his play in the sense that he analysed his games and admitted his errors, he was the last person to look for the fault within himself. The mistakes had outside causes: noise, a hidden camera, shiny chessmen, a movement in the audience, fidgety opponents, inadequate lighting, and so on; now it was a Russian plot. Besides his personal ambition to win the world championship he came to believe it was his mission to defeat the Russians who had for so long dominated the game. He was convinced that Soviet deception had deprived him of the title.

He blamed FIDE too. If the world was against him he must fend for himself and for three years he played no international tournaments, but he made one notable success winning the US championship, 1963–4, with a clean score (+11). He attempted unsuccessfully to bypass FIDE and arrange a match directly with a Soviet player, perhaps the world champion. In 1965 he agreed to play at Havana. Outflanking the State Department, who would not permit him to travel there, he sat in New York and played his games by teletype: he came second (+12=6−3) equal with Geller and IVKOV half a point behind the winner Smyslov. At Santa Monica 1966 Fischer welcomed the opportunity to compete against the best two Soviet players and he came second (+7=8−3), half a point after Smyslov and ahead of Petrosyan. By winning (+8=3) the US championship 1966–7 (his eighth consecutive victory) Fischer qualified for the next interzonal, and he prepared by playing in two international events, both of which he won, in 1967: Monte Carlo (+6=2−1) and Skopje (+12=3−2). Almost all his special demands were met. He seemed set to win the Sousse interzonal, 1967, having established a comfortable lead after ten completed rounds, when he became involved in a dispute. He withdrew from the tournament, foregoing his chances of being champion for another three years.

After winning at Natanya 1968 (+10=3) and Vinkovci 1968 (+9=4) he withdrew from tournament play for a year and a half, devoting himself to study in order, he said, to plot his revenge. He received many invitations but organizers were unable to meet his increasingly numerous conditions. Many of these were met when he went to the Lugano Olympiad, 1968, where he hoped the Americans would defeat the Soviet team; but when he was refused permission to play all his games in a private room he left abruptly. He came back in 1970 to play at Rovinj–Zagreb after most of his 41 conditions had been met and took first prize (+10=6−1). A first prize (+13=4) followed at Buenos Aires 1970.

Throughout the 1960s Fischer had been an inspiration to players outside the USSR, many of whom were anxious to see him win the world title. Retrospective grading reveals that he had been the world's best player in the second half of the decade, and he easily topped the official grading list issued by FIDE in 1970. He objected to the tournament conditions of the US Championship of 1970, which was also a zonal tournament, and by declining to play he failed to qualify for the next cycle of championship contests; but he was allowed to play in the Palma de Majorca interzonal, 1970, when BENKO ceded his place. He won the tournament (+15=7−1) by an astonishing margin of 3½ points, the last of eight successive tournament victories if Sousse is discounted. His first Candidates match was against TAIMANOV at Vancouver in 1971. When arguments about playing conditions reached an impasse Fischer suddenly said, 'Let's play, I'm willing to play anywhere.' He played without a second. The result was astonishing, victory with a clean score of six wins. Even more astonishing was Fischer's result in the semi-final match against LARSEN, another clean score of six wins. Then he won the final match against Petrosyan (+5=3−1) in 1971 and at last became challenger.

After extensive negotiations his world championship match against Spassky was scheduled to begin at Reykjavik on 2 July 1972. On this date Fischer was still in New York wrangling with the organizers from a distance. This may have been brinkmanship, but Fischer, so sensitive about anything that might worry the players (or at any rate himself), may also have feared the possibility of defeat. A postponement was granted. The English financier SLATER sent Fischer a telegram offering to supplement the prize fund by £50,000 adding: 'If you aren't afraid of Spassky then I have removed the element of money.' Not liking the imputation of cowardice and liking the extra money, Fischer suddenly declared: 'it doesn't pay to be petty *like they are*' (the italics are ours) and promptly flew to Iceland. Play began on 11 July 1972 and ended on 1 Sept. with victory for Fischer. His score +7=11−3 included one loss by default. No match in the history of the game received more world-wide publicity and chess playing was given a tremendous impetus everywhere. The first book of the match to be published, and there were many, sold more than 200,000 copies.

Fischer after beating Spassky to become World Champion in 1972

Fischer then withdrew from serious play. When challenged by Karpov in 1975 he made numerous conditions and many of these were accepted. Fischer was adamant: *all* must be accepted. Some, however, unduly favoured the holder and FIDE rightly stood firm despite intense lobbying from the USA. Fischer declined to play and Karpov was declared champion by default.

Fischer needed to succeed at chess, his only resource apart from religion, and fear of defeat may have prompted his retirement. In many ways he was a man of principle. He declined to lend his name for sponsorship because this would demean the game. Offered an enormous sum to appear at Las Vegas, where all he would have had to do was to sit around and play a few games, he declined, not wishing to be part of a side-show in a fun-fair. His championship match negotiations in 1972 were not directed at his opponent; when he realized that these may have upset Spassky he made a handsome apology. When the Rest of the World played a match against the USSR in 1970 Fischer played at second board, ceding first place to Larsen whose recent record was better than his. Those who believed that Fischer was always 'difficult' were surprised that he played at all and more surprised that he accepted second place, but Fischer wanted to play, to see Russians defeated, and he could accept logical argument as to his placing. (The USSR won the match by the narrowest possible margin; Fischer scored +2=2 against Petrosyan.)

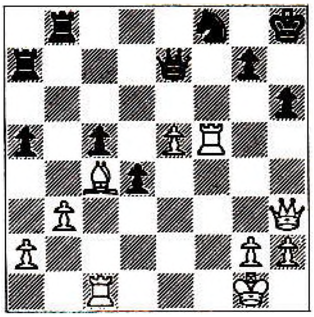
Absorbed in the game and living alone Fischer was not at ease in society, often getting a bad press as a consequence. He was probably more upset than most masters by noise and other disturbance. For this reason he often laid down conditions under which he would play, but these were also intended to improve chess organization, an aim which met with some success: playing conditions were generally improved; Candidates matches were substituted for Candidates tournaments; from 1975 world championship matches were decided by the winning of a given number of games, as distinct from making the best score from a given number of games. Fischer behaved well at the board. He never complained with the object of upsetting an opponent, action that would diminish the merit of victory. His style was direct, vigorous, and relentlessly aggressive: in every game he strove his utmost to win, disdaining GRANDMASTER DRAWS. People flocked to see him play, his games were universally admired. Not satisfied merely to win a tournament, he needed to prove himself, to win by the largest possible margin. In 1969 he published

My 60 Memorable Games, a classic of painstaking and objective analysis that modestly includes three of his losses. (See BISHOPS OF OPPOSITE COLOUR; CLEAN SCORE; FIVE-MINUTE CHESS.)

Frank Brady, *Bobby Fischer* (1974), a revised and enlarged edition of *Profile of a Prodigy* (1965), contains an extensive biography and 90 games; R. G. Wade and K. J. O'Connell, *The Games of Robert J. Fischer* (1972) contains every traceable game (totalling 660) from serious play.

Fischer–Spassky 6th match game World Championship 1972 Queen's Gambit Declined, Tartakower Variation

1 c4 e6 2 Nf3 d5 3 d4 Nf6 4 Nc3 Be 7 5 Bg5 0-0 6 e3 h6 7 Bh4 b6 8 cxd5 Nxd5 9 Bxe7 Qxe7 10 Nxd5 exd5 11 Rc1 Be6 12 Qa4 c5 13 Qa3 Rc8 14 Bb5 a6 15 dxc5 bxc5 16 0-0 Ra7 17 Be2 Nd7 18 Nd4 Qf8 19 Nxe6 fxe6 20 e4 d4 21 f4 Qe7 22 e5 Rb8 23 Bc4 Kh8 24 Qh3 Nf8 25 b3 a5 26 f5 exf5 27 Rxf5



Black's hanging pawns are blocked and he has no counter-play. The rest of the game is, in TAL's words, 'a textbook example of an attack on the king'. 27 . . . Nh7 28 Rcf1 Qd8 29 Qg3 Re7 30 h4 Rbb7 31 e6 Rbc7 32 Qe5 Qe8 33 a4 Qd8 34 R1f2 Qe8 25 R2f3 Qd8 36 Bd3 Qe8 37 Qe4 Nf6 38 Rxf6 gxf6 39 Rxf6 Kg8 40 Bc4 Kh8 41 Qf4 Black resigns.

FISCHER ATTACK, 273, a standard line in the SICILIAN DEFENCE. When playing against the Sicilian Defence FISCHER liked to develop his king's bishop on the ITALIAN DIAGONAL, and he also played the SOZIN and LIPNITSKY ATTACKS (244, 263).

FISCHER DEFENCE, 584, a variation of the KING'S GAMBIT Accepted advocated by STAMMA in 1745 and by FISCHER in the 1960s. Black reserves the option of defending his gambit pawn as in variations 603–5 while avoiding the hazards of the KIESERITZKY and ALLGAIER GAMBITS (608, 618). Compare BECKER DEFENCE, 623, which is, perhaps, a less commendable way to achieve the same object.

FISKE, DANIEL WILLARD (1831–1904), American editor, writer, and bibliophile. Fiske was a man of great energy, perhaps inherited from his mother who learnt Italian at 79 and had a book of short stories published in her eighty-eighth year. As well as chess his interests included journalism, travel, librarianship, bibliography, teaching, civil service reform, the Egyptian alphabet (he wanted modern Arabic with a Roman alphabet to oust classical Arabic), and, most enduringly, Iceland. As a child he had been fascinated by tales of the early discovery of America by Vikings. Suspended from college, he went to Copenhagen and Uppsala to study Scandinavian languages, and in 1868 became professor of North European languages and librarian at the newly founded Cornell University. He collected an Icelandic library of 10,000 volumes, and after a lifetime's research wrote *Chess in Iceland and Icelandic Literature*, published posthumously in Florence (1905). He visited Iceland only once, in 1879. Fiske edited a chess column in the *New York Saturday Press* (1858–1860), played in the first American Chess Congress 1857, compiled the tournament book, and edited *Chess Monthly* from its inception in 1857 to 1860, a few months before it ceased publication. MORPHY was co-editor, but his contribution was slight.

Fiske's wife, Jennie McGraw, died two years after the wedding leaving, as one of her bequests, $2 million to Cornell University, whose charter made the gift unacceptable. A legal wrangle ensued. Fiske resigned his professorship (1883) and moved to Villa Landor (the supposed setting of the *Decameron*) in Florence. There he made a Rhæto-Romanic library of 1,200 books, which he collected in six weeks, a Dante collection of 7,000 books, and a Petrarch collection of 3,550 volumes. Travelling to meet a friend, he died at Frankfurt. He bequeathed his chess books to the Reykjavik library. His brother William Orville Fiske (1835–1909), a musician, was also a chess player; he wrote the dance tunes 'Chess Polka' (1857) and 'Caissa Quickstep' (1859) and edited a chess column in the *Syracuse Daily Standard* (1857–9).

FIVE-LEAPER, a $\sqrt{25}$ leaper invented for use in FAIRY PROBLEMS. On the normal board it always attacks four squares. If placed on a1 a five-leaper would attack a6 and f1 (for which the co-ordinates of its move are 5,0,) and d5 and e4 (for which the co-ordinates are 4,3,).

FIVE-MINUTE CHESS. Each player has a fixed time of five minutes for the whole game. If one player makes an illegal move his opponent may claim a win providing he has not made his reply. Otherwise illegal moves stand. The game is to be declared drawn: if both flags fall before either player claims a win on time; if a player has a bare king, K+N v. K+Q, K+B v. K+Q, or K+B v. K+R and his opponent exceeds the time limit; if the material is reduced to K+B v. K+B when the bishops are moved on squares of the same colour, K v. K, K+N v. K, or K+B v. K. These and other rules for five-minute chess (and ten-minute chess) were published by FIDE in 1976.

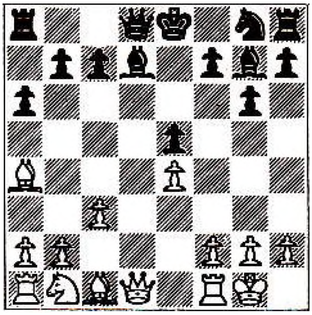
This kind of chess first became popular in the early years of the 20th century. CAPABLANCA, then a student, played many fast games against LASKER at the Manhattan Chess Club. Capablanca won most of the lightning games (ten or twenty seconds a move) but Lasker won the majority of the five-minute games, perhaps because there is time for deeper plans to be laid. Strongest of all five-minute events was a double-round tournament at Herceg–Novi in 1970. FISCHER outdistanced the field, scoring 19 points. The others were TAL 14½, KORCHNOI 14, PETROSYAN 13½, BRONSTEIN 13, HORT 12, MATULOVIĆ 10½, SMYSLOV 9½, RESHEVSKY 8½, UHLMANN 8, IVKOV 7½, and OSTOJIĆ 2.

The introduction of electronic timing devices has made such events easier to manage and less destructive to equipment.

FIXED CENTRE, a centre that consists of a pair of e- or d-pawns mutually blocked after an exchange of pawns on one or both adjoining files, e.g. 1 e4 e6 2 d4 d5 3 exd5 exd5 or 1 e4 c6 2 d4 d5 3 exd5 cxd5. In these exchange variations the play that follows usually consists of manœuvring with pieces. (See ADVANCE POINT and MACKENZIE, G. H.) However, pawn play is possible and in either of the above variations White could continue 4 c4 which would enliven the game, although White might be left with an isolated pawn.

Fine–Alekhine AVRO tournament 1938 Spanish Opening Steinitz Defence Deferred

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 d6 5 0-0 Bd7 6 c3 g6 7 d4 Bg7 8 dxe5 Nxe5 9 Nxe5 dxe5



10 f4 Bxa4 11 Qxa4+ Qd7 12 Qxd7+ Kxd7 13 fxe5 Ke6 14 Bf4 Rf8 15 Nd2 Bxc5 16 Nb3 Bxf4 17 Rxf4 b6 18 a4 Ke5? 19 g3 Nf6 20 Nd2 Nh5 21 Rf2 Ke6 22 a5 Ra8 23 Raf1 Rhd8 24 Nf3 Ke7 25 axb6 cxb6 26 Ng5 h6 27 Rxf7+ Kd6 28 Nf3 g5 29 Nd4 Re8 30 Rh7 Rh8 31 Rff7 Rxh7 32 Rxh7 Rf8 33 Rxh6+ Nf6 34 Nf3 Kc5 35 Nd2 g4 36 Rg6 Nd7 37 Rxg4 Nc5 38 Rg5 Kd6 39 Rf5 Rd8 40 Nf3 Nd3 41 Rd5+ Ke7 42 Rxd8 Kxd8 43 b3 Kc7 44 Nd2 a5 45 Kf1 b5 46 Ke2 Black resigns.

FIXED OPENING, a prescribed opening for a competition. At Vienna 1903 and Abbazia 1912 the King's Gambit Accepted was prescribed, at Vienna 1904–5 the King's Gambit Declined; the winners were CHIGORIN, SPIELMANN, and SCHLECHTER respectively. At Budapest 1912 the players had to begin with the moves 1 d4 d5 2 c4 e6 3 Nc3 c5 4 cxd5 exd5 5 Nf3 Nc6 6 g3 Nf6 7 Bg2. (See also DORY DEFENCE and SARAGOSSA OPENING.) The purpose of such tournaments might be to evaluate an opening variation although the choice of the King's Gambit may have been inspired by romantic notions of the supposed good old days. At club level fixed openings are commonly prescribed to provide an incentive to study. The most famous match with fixed openings, better known in Russia than elsewhere, was in 1890–1. Two games were played by telegraph between Chigorin in St Petersburg and the world champion STEINITZ in New York, and both were won by Chigorin. He selected the openings.

FIXING A PAWN, blocking a pawn so that it cannot be moved, a term normally used only when the pawn is intended to be an object of attack.

FLAG, a device fitted on each dial of a chess CLOCK. Clocks are set so that the time limit is reached on the hour and the flag, previously lifted by the minute hand, then falls. Before the invention of the flag (1899) it was difficult to decide precisely when time was up, occasionally a matter of dispute. At New York 1893 Albin successfully claimed a win against STEINITZ who had three moves to make when the minute hand of his clock stood on the hour. The tournament controllers agreed that Steinitz had not exceeded the time limit but considered he was bound to do so because he could not make three moves in no time. Steinitz complained that he should have been allowed to make the attempt. Thus Albin won a lost game in a manner that most players would then have regarded as unsporting.

FLAMBERG, ALEXANDER DAVIDOVICH (1880–1926), a leading Polish player just before the First World War, although overshadowed by his compatriots RUBINSTEIN, JANOWSKI, and perhaps ROTLEWI. In 1910 Flamberg won the Warsaw Championship ahead of Rubinstein (whom he defeated), and in the same year won a match against BOGOLJUBOW (+4=1). Playing in All-Russia tournaments he came second at St Petersburg 1911, fifth ahead of ALEKHINE at Vilnius 1912, and third (+11=4−2) at St Petersburg 1914. This last was the strongest of the three and its purpose, apart from the awarding of the national championship title, was to determine who should play in the great St Petersburg tournament of that year (won by LASKER); Flamberg missed this opportunity by half a point, the difference between his score and that of the joint winners, Alekhine and NIMZOWITSCH. Later that year he entered the Mannheim tournament, but was again unfortunate. War commenced, the tournament was left unfinished, and he was interned along with other Russian players. He played in five tournaments arranged by the internees, and in one of them, a double-round event at Baden-Baden 1914, he won first prize ahead of Bogoljubow, I. L. RABINOVICH, and ROMANOVSKY. Around 1916 Flamberg was allowed to return to Warsaw, after which he gave up further chess ambitions. In 1924 he successfully led Warsaw in a team match against Łódź, probably his last appearance in competitive chess.

FLANK, the squares on the a-, b-, or c-files (the queen's flank) and the squares on the f-, g-, and h-files (the king's flank). Pawns on these six files are flank pawns.

FLANK OPENING, a general term for any opening in which neither of White's centre pawns is advanced to its fourth rank in the first few moves.

FLEISCHMANN, LEO (1881–1930), native of Budapest who sometimes used his Hungarian surname, Forgács. During the years 1905 to 1913 Fleischmann played in about a dozen international tournaments, notably Nuremberg 1906, Ostend 1906, Ostend Masters 1907, and Hamburg 1910. He achieved his best performance at Nuremberg, tying with SCHLECHTER for third place after MARSHALL and DURAS ahead of CHIGORIN, TARRASCH, and VIDMAR. At Ostend in 1907 he took fifth place only one point behind the joint winners, BERNSTEIN and RUBINSTEIN. His best win was at the 'B' tournament, Barmen 1905 (not to be confused with the stronger 'A' tournament held at Barmen concurrently, and won by JANOWSKI and MARÓCZY). In 1913 he gave up competitive chess.

FLEISSIG GAMBIT, 237, the MORRA GAMBIT, probably named after the Austrian player Max Fleissig (b. 1845), the elder brother of Bernhard Fleissig (1853–1931).

FLEISSIG VARIATION, 520, the MEITNER VARIATION of the SCOTCH GAME, named after B. Fleissig.

FLIGHT, or flight square, a square to which a king could be moved, perhaps for its own safety. The term is used almost exclusively by composers although the provision of a flight, known as an ESCAPE SQUARE, is not uncommon in play. Flight squares may form patterns such as STAR-FLIGHTS and PLUS-FLIGHTS, which may be featured by composers. For an example of a flight that is some distance from a king see HERBSTMAN.

FLOHR, SALOMON MIKHAILOVICH (1908–83), International Grandmaster (1950), International Arbiter (1963), journalist, one of the best eight players in the world during the 1930s. He was born in Poland and moved to Czechoslovakia in his childhood, after his parents had died in a massacre. In the ten years from 1928 to 1937 he played in 42 tournaments, national or international, and shared or won first prize in half of them. His best victories were: Sliač 1932 (+6=7), a tie with VIDMAR; Moscow 1935 (+7=12), a tie with BOTVINNIK ahead of LASKER and CAPABLANCA; Poděbrady 1936 (+10=6−1) ahead of ALEKHINE; Kemeri 1937 (+7=10), a tie with PETROV and RESHEVSKY ahead of Alekhine, KERES, and FINE. He also won some strong but small events, notably: Hastings 1931–2 (+7=2) ahead of KASHDAN and EUWE; Hastings 1933–4 (+5=4) ahead of Alekhine and LILIENTHAL; Hastings 1934–5 (+4=5), a tie with Euwe and THOMAS ahead of Capablanca and Botvinnik; and Margate 1936 (+6=3) ahead of Capablanca. He drew matches against two of his closest rivals: Euwe, 1932 (+3=10−3), and Botvinnik, 1933 (+2=8−2). Playing for Czechoslovakia in five Olympiads he twice made the best score on first board: 1935 (+9=8) and 1937 (+9=7).

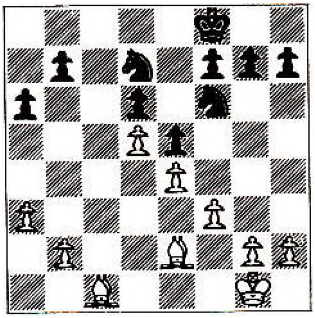
In 1937 FIDE designated Flohr 'official' challenger for the world title. Alekhine accepted the challenge in 1938, but Flohr was unable to raise the stake money because of the troubled state of his country. In Nov. 1938 the great AVRO tournament was arranged: the world's best eight players competed in a double-round contest. Keres and Fine shared first prize, Flohr came last. TARTAKOWER once described Flohr as 'that rock of safety and correctness'; Flohr's technique, especially in the ENDGAME, was unsurpassed by his contemporaries. His tournament victories often depended on his high score against the tail-enders; he was rarely able to win a tournament game against his equals, and AVRO was no exception. He had, however, other worries. Of Jewish birth, and anticipating the complete occupation of his country by anti-Semitic invaders who had by Oct. 1938 occupied a part, he was seeking a new home in Russia, where he had spent a few months earlier in the year. To some extent Flohr restored his reputation in the strong training tournament held at Moscow and Leningrad in Jan. 1939 by winning first prize (+8=8−1) ahead of Reshevsky and Keres. Later in the year he won a tournament held at Kemeri and Riga (+9=6).

After the war Flohr played in the interzonal tournament at Saltsjöbaden 1948, scored +3=15−1, and shared sixth place. In the double-round CANDIDATES tournament, Budapest 1950, Flohr again failed to defeat any of his strongest rivals; he shared last place, after which he gave up further world title ambitions. He entered the Soviet Championship nine times from 1944 to 1955, scoring his best results, fourth place, in 1944 and 1948. In collaboration with KOTOV he wrote *Sowjetisches Schach 1917–1935* (1960), a collection of 400 games by Soviet players of which nearly 100 are annotated.

Flohr–Botvinnik 6th match game 1933 Nimzo-Indian Defence, Classical Variation

1 d4 Nf6 2 c4 e6 3 Nc3 Bb4 4 Qc2 c5 5 dxc5 Na6 6 a3

Bxc3+ 7 Qxc3 Nxc5 8 f3 d6 9 e4 e5 10 Be3 Qc7 11 Nc2 Bc6 12 Qc2 0-0 13 Nc3 Rfc8 14 Be2 a6 15 Rc1 Ncd7 16 Qd2 Qb8 17 Nd5 Bxd5 18 cxd5 Rxc1+ 19 Qxc1 Qd8 20 0-0 Rc8 21 Qd2 Qc7 22 Rc1 Qxc1+ 23 Qxc1 Rxc1+ 24 Bxc1 Kf8



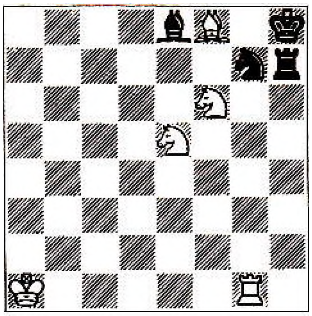
Flohr now demonstrates how the TWO BISHOPS should be handled in the endgame. 25 Kf2 Ke7 26 Be3 Kd8 27 Ke1 Kc7 28 Kd2 Nc5 29 b4 Ncd7 30 g3 Nb6 31 Kc2 Nbd7 32 a4 Nb6 33 a5 Nbd7 34 Bc1 Kd8 35 Bb2 Ne8 36 Kd2 Nc7 37 Ke3 Ke7 38 Bf1 Nb5 39 h4 Nc7 40 Bh3 Ne8 41 f4 f6 42 Bf5 g6 43 Bh3 h6 44 Bc1 Ng7 45 fxe5 dxe5 46 Kf3 h5 47 Be3 Kd6 48 Bh6 Ne8 49 g4 hxg4+ 50 Bxg4 Nc7 51 Be3 Nb5 52 Ke2 Nc7 53 Kd3 f5 54 exf5 gxf5 55 Bxf5 Nxd5 56 Bd2 N7f6 57 Kc4 Kc6 58 Bg6 b5+ 59 Kd3 Ne7 60 Be4+ Ned5 61 Bg5 Nh5 62 Bf3 Ng3 63 Bd2 Kd6 64 Bg4 Nf6 65 Bc8 Kc6 66 Be1 e4+ 67 Kd4 Ngh5 68 Bf5 Kd6 69 Bd2 Black resigns: he cannot prevent the loss of one or more pawns.

FLOHR–MIKENAS VARIATION, 16 in the English Opening, played in the game Flohr–Thomas, Hastings 1931–2, but known earlier. (See SEIRAWAN.)

FLOHR VARIATION, 183 and 186 in the GRÜNFELD DEFENCE; 673 in the ALEKHINE DEFENCE, used by FLOHR when he had the black pieces against BOTVINNIK at Moscow 1936 and Nottingham 1936; 31 in the QUEEN'S GAMBIT ACCEPTED, played in the game Vidmar–Schlechter, San Sebastian 1911, and revived by Flohr in the 1930s.

FM, see FIDE MASTER.

FOCAL PLAY, a problem term for play featuring a line-piece that cannot maintain its guard of two or more squares. This piece may defend along one line (the Anderssen focal) or, more commonly, along two lines. The latter was first shown, in crude fashion, by the English player and composer Charles STANLEY in the *Illustrated London News*, 1849. The term came into general use after the German composer Walther von Holzhausen (1876–1935) published his book *Brennpunktprobleme* in 1908.



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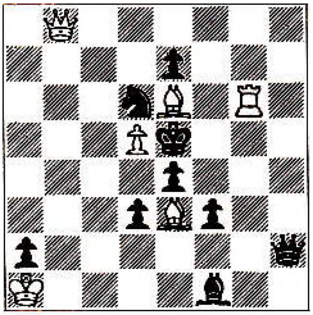
A pioneer problem by ANDERSSEN, *Illustrirte Zeitung* (Leipzig), 1848. The squares f7 and g6, called focal points, are defended by Black's bishop which cannot maintain its guard after 1 Kb1 (a WAITING MOVE) 1 . . . Bh5 2 Rg6.



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A problem by KLETT, *Schachprobleme*, 1878. The key is 1 Rg3. Black's queen guards focal points at b2 and h8. If he moves his queen, his bishop, or a pawn he will leave one of these squares unguarded, and there White moves his queen. The problem is a waiter (see BLOCK) with the added mate 1 . . . Kf6 2 Bd4.

FOGUELMAN, ALBERTO (1923–), Argentine player, International Master (1963). His best tournament achievement was in the Capablanca Memorial Tournament, Santiago (Cuba) 1965, when he took third prize (+8=4–1) after SMYSLOV and GELLER.

FOLKESTONE VARIATION, 59 in the QUEEN'S GAMBIT Declined; it was introduced by the Swedish team at the Folkestone Olympiad, 1933, and is sometimes called the Swedish Variation.

FOLTYS, JAN (1908–52), International Master (1950), a leading Czech player from 1936 until his death. His international fame began when he took third prize after FLOHR and ALEKHINE at Poděbrady 1936, a performance he never bettered. He played second board for his country in the Olympiads of 1937 and 1939. During the Second World War he again won third prize in a strong event, this time at Prague 1942 after Alekhine and JUNGE. Foltys's best victory was in a tournament held at Karlovy Vary and Mariánské Lázně in 1948 (about category 7). In 1951 he qualified for the interzonal tournament to be held at Saltsjöbaden in 1952, but before it took place he died of leukaemia.

FOOL'S MATE, the shortest game ending in mate, e.g. 1 g4 e6 or e5 2 f3 or f4 Qh4. There are eight possible ways of reaching this mate.

FORBES, DUNCAN (1798–1868), Scottish writer on chess history, professor of oriental languages. In 1854 and 1855 he wrote a series of articles in the *Illustrated London News*, collected and published as *Observations on the Origin and Progress of Chess* etc. (1855). *The History of Chess* (1860) was a greatly enlarged exposition of his theories. In his common-sense way he demolished the more fanciful claims regarding the origin of chess, but he succumbed to the temptation of inventing evidence to support his belief that the game is 5,000 years old. 'The false prophet has taken us all in', said van der LINDE, who, with Professor Albrecht Weber (1821–1901), discovered that the sources quoted by Forbes did not contain the attributed references. Later scholarship established that in any case these sources were at least 2,500 years younger than had been thought in Forbes's time. Regarded by his contemporaries as a monument to scholarship, Forbes's *History* is now ignored. 'He did not even make good use of the material known to him', wrote J. G. WHITE in 1898.

FORCE, (1) the men of one colour (more rarely both colours) considered collectively; material.

FORCE, (2) to play so that opponent's choice of replies is severely limited. A forcing move is one that can be answered only by a forced move.

FORCED MOVE, originally a move to which there was no legal alternative, now a move to which there is no reasonable alternative. When annotators speak of a series of forced moves they usually mean only that the defender's moves are forced.

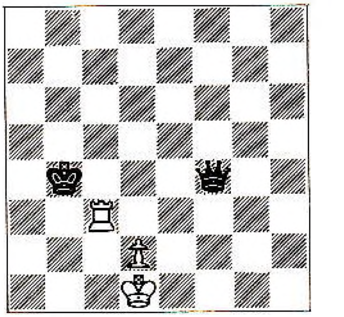
FORGÁCS, see FLEISCHMANN.

FORINTOS, GYŐZŐ VICTOR (1935–), Hungarian player, International Grandmaster (1974), professional economist. In 1969 he won the Hungarian Championship with a score of +12=9 two points ahead of the second prize winner PORTISCH. Forintos achieved his best international tournament results at Baja 1971 when he came first (+8=6−1) and Reykjavik 1974 when he came second (+8=6) after SMYSLOV ahead of BRONSTEIN, and he played for his country in six Olympiads from 1958 to 1974.

FORK, a direct and simultaneous attack on two or more men by one man; to make such an attack. Any man may fork. (See FAMILY CHECK for a fork by a knight, the most common kind; see SHORT GAME for a fork by a queen which ended a game in four moves.) A fork by a pawn occurs after 1 e4 e5 2 Nf3 Nc6 3 Nc3 Bc5 4 Nxe5 Nxe5 5 d4. (For a remarkable fork by a bishop at the end of a game see ALEKHINE.)

FORSYTH NOTATION, a method of recording positions invented by David Forsyth (1854–1909), a Scotsman who emigrated to New Zealand, and first published in the *Glasgow Weekly Herald*, 1883. The board is scanned rank by rank from a8 to h8, from a7 to h7, and so on; each man is shown by its initial letter, lower case for Black, capitals for White; blank squares are recorded by giving the total number of them between men; slanting lines (Forsyth originally suggested vertical lines) separate the ranks. For example 8/8/1KP5/3r4/8/8/8/k7 shows the SAAVEDRA study. Sometimes the numbers for adjoining unoccupied ranks are added together, e.g. 16/1KP5/3r4/24/k7. The *British Chess Magazine* advocated the abolition of dividing lines, e.g. 17KP8r28k7, but these were eventually reinstated because they reduced the likelihood of error or minimized its effects.

FORTRESS, an unassailable stronghold for the defending player's king, a means by which he draws the game. The invention of the term is ascribed to SIMKHOVICH.



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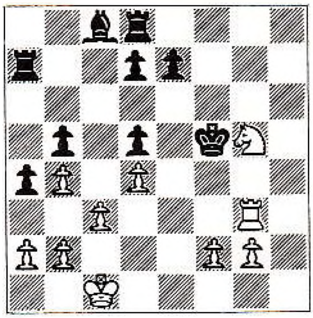
A fortress described by CARRERA in 1617. White's king guards his pawn, his pawn his rook. Black can neither invade White's territory with his king nor drive the white king out.



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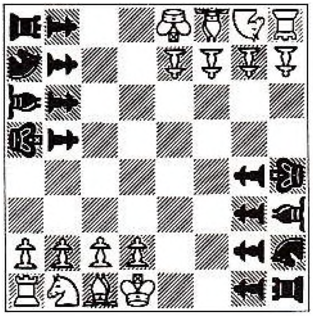
A study by Simkhovich, 1st Honorary Mention, *L'Italia Scacchistica* tourney, 1924. 1 Nf7 Re8 2 Nd6+ cxd6 3 Rf3+ Kg6 4 Rg3+ Kf7 5 Rf3+ Ke7 6 Re3+ Kd8 7 Rxe8+ Kxe8 8 a3 Bb7 9 Kd1 Kf7 10 Ke1 Ra8 11 Kf1 Rh8 12 Kg1 Kf6 13 g3 Kf5 14 f3 Re8 15 Kf2. Black cannot break into White's fortress.

FOUR-HANDED CHESS, an unorthodox game for four players who are usually paired to make teams of two. Around 1030 al-Bērūnī wrote of an Indian form of four-handed chess with an ARRAY as in the diagram (the pieces shown as bishops were FILS), and played with the aid of dice.



The ALFONSO MS mentions a similar game in which the red men stand as follows: Ka1, Na2, Rb1, and fil at b2, pawns at a3 and b3 (which would be promoted on the eighth rank) and on c2 and c1 (which would be promoted on the h-file). The other players' men are similarly placed in their corners.

In modern times there have been many ideas for four-handed chess. The simplest uses the normal board and men, each player of each pair making alternate moves without consultation. Another simple version used two normal but distinguishable sets on two boards side by side; the men may cross from board to board, and one team wins when both the opponents' kings are checkmated.

In 1779 there was a proposal for a normal board with the addition of a block of squares 8 × 2 on all four sides to accommodate the full complement of 16 men for each of the four players. Another version played in Russia at about the same time had a similar board with a 4 × 4 addition in each corner, a total of 192 squares; the corner block formed citadels each available only to one player. Most proposals since then have used modified boards. The best known is that described by the English player George Hope Verney (1842–96) in his *Chess Eccentricities* (1885). The popularity of this game which used an 8 × 8 board with blocks of 8 × 3 added to all four sides (192 squares in all) and two complete distinguishable sets of men, led to the formation of a club for four-handed chess which survived until the outbreak of the Second World War. The rules for all such games on enlarged boards mainly follow the laws of chess with slight differences relating to the placing of the queens, the pawn's initial move, and castling. Other suggestions include a four-handed version of ROUND CHESS.

FOUR KNIGHTS OPENING, 450, dating from the late 16th century. The knights are not necessarily brought out in the order given. (See PILLSBURY; RUBINSTEIN; WALBRODT; WINAWER.)

FOUR KNIGHTS VARIATION, 11 in the ENGLISH OPENING (see LILIENTHAL); 243 in the SICILIAN DEFENCE.

FOUR PAWNS ATTACK, 205 in the KING'S INDIAN DEFENCE (see BENKO) and 668 in the ALEKHINE DEFENCE (see GIPSLIS; KORCHNOI; WOLF). In both variations White gains space by the advance of his pawns, and these come under fire from Black who hopes to show their advance was premature.

FRACTIONAL NOTATION. This, like RUNNING NOTATION and TABULAR NOTATION, is a way of writing the moves and is not dependent on the notation proper for which it may be used. The black and white moves are written like a fraction, White's moves above the line. For example the moves of the SICILIAN DEFENCE would be written

$$1\,\frac{e4}{c5} \quad \text{or} \quad 1\,\frac{P-K4}{P-QB4}$$

This old form of presentation, perhaps based on the idea that a complete move requires activity from both players, is still used occasionally in books on the opening.

FRAME, a group of squares all of which are the same distance from an edge of the board; 28 squares form the first frame, 20 the second, 12 the third.

FRANCO-INDIAN DEFENCE, 117, so called because it may lead to the FRENCH DEFENCE, 625, or one of the INDIAN DEFENCES. There are other options too.

FRANKLIN, BENJAMIN (1706–90), American statesman, printer, scientist, and persistent chess-player. The first chess writing published in America was his 'Morals of Chess' in *Columbian*

Magazine (Dec. 1786). This essay in praise of chess and prescribing a code of behaviour has been widely reprinted and translated.

FRASER ATTACK, 471, sometimes called Fraser–Mortimer Attack, an EVANS GAMBIT variation played by KOLISCH in 1862; 526 in the SCOTCH GAME, analysed by the Scottish player George Brunton Fraser (*c.*1831–1905) in *Chess Player's Chronicle*, 1877.

FRASER DEFENCE, 542, a GRECO COUNTER-GAMBIT variation suggested by G. B. Fraser and independently by Hendrik Christopher Hegelund Møller (1814–80) in 1873; it is no longer regarded as sound.

FRASER–MINCKWITZ VARIATION, 320 in the VIENNA GAMBIT.

FRASER VARIATION, 577 in the KING'S GAMBIT Accepted, analysed by G. B. Fraser in *Chess World*, 1868.

FREE CASTLING, see CASTLING.

FRENCH DEFENCE, 625, a standard reply to the KING'S PAWN OPENING. After the usual 2 d4 d5 White may play 3 exd5 (the EXCHANGE VARIATION, 656) or 3 e5 (the NIMZOWITSCH VARIATION, 658); but the most popular choice is the defence of the e-pawn by 3 Nd2 (the TARRASCH VARIATION, 652) or by 3 Nc3. After 3 Nc3 the principal lines are: the passive RUBINSTEIN and BURN VARIATIONS (632, 641); the unfashionable STEINITZ VARIATION, 636; the solid CLASSICAL VARIATION, 642, the aggressive CHATARD–ALEKHINE ATTACK, 648; and the counter-attacking WINAWER and McCUTCHEON VARIATIONS, 628, 640.

Known since LUCENA's time, the French Defence was almost untried until the 19th century. In 1822 COCHRANE declared, contrary to general opinion, that the 'King's Pawn One' gave Black a satisfactory game. The opening was given its modern name in 1834 when a Paris team, using this defence successfully, defeated London in a correspondence match. The Londoners could find nothing better than the Exchange Variation which remained fashionable for a long time. Around 1860 L. PAULSEN advocated 3 Nc3, greatly enlivening the opening, but few shared his opinion at the time. MOURET notes that the French was first used to avoid the many gambits which became popular from the 1820s; later it was used to avoid the SPANISH OPENING. From the 1940s the French Defence lost ground and became less often played than the SICILIAN DEFENCE.

FRERE VARIATION, 633 in the FRENCH DEFENCE, an idea of the American player Walter Frere (1874–1943).

FRIČ OPENING (pron. Fritch), 697, the name of the GROB OPENING in Czechoslovakia, the home of František Frič.

FRIEDMAN, HENRYK (1903–43), player from Warsaw who won (+9=5–1) ahead of OPOČENSKÝ, BECKER, and SPIELMANN the 19th Trebitsch Memorial Tournament, Vienna 1936.

FRIENDLY GAME, or casual game, a game which is neither part of a competition nor an exhibition game. The term has no relevance to the mutual regard of the two players nor to the aggressiveness of the moves played. The following two games are among the most famous.

Morphy–Duke of Brunswick and Count Isouard played in a box at the Paris Opera, 1858 Philidor Defence

1 e4 e5 2 Nf3 d6 3 d4 Bg4 4 dxe5 Bxf3 5 Qxf3 dxe5 6 Bc4 Nf6 7 Qb3 Qe7 8 Nc3 c6 9 Bg5 b5? (In a difficult position the allies make a blunder.) 10 Nxb5 cxb5 11 Bxb5+ Nbd7 12 0-0-0 Rd8 13 Rxd7 Rxd7 14 Rd1 Qe6 15 Bxd7+ Nxd7 16 Qb8+ Nxb8 17 Rd8 mate. (*The Field*, 4 Dec. 1858)

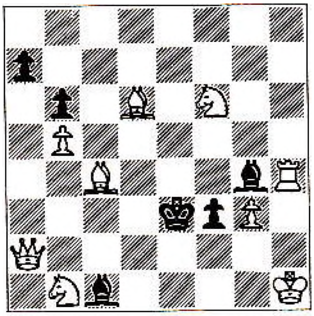
Capablanca–M. Fonaroff New York, 1918 Spanish Opening Steinitz Defence

1 e4 e5 2 Nf3 Nc6 3 d4 d6 4 Nc3 Nf6 5 Bb5 Bd7 6 0-0 Be7 7 Re1 exd4 8 Nxd4 Nxd4 9 Qxd4 Bxb5 10 Nxb5 0-0 11 Qc3 c6 12 Nd4 Nd7 13 Nf5 Bf6 14 Qg3 Ne5 15 Bf4 Qc7 16 Rad1 Rad8 17 Rxd6 Rxd6 18 Bxe5 Rd1 19 Rxd1 Bxe5 20 Nh6+ Kh8 21 Qxe5 Qxe5 22 Nxf7+ Black resigns. (*New York Evening Post*, 22 June 1918)

(See EVERGREEN GAME and IMMORTAL GAME.)

FRIESS ATTACK, 389. Hans Friess (d. 1888), a Rothenburg teacher, published analysis of this variation of the SPANISH OPENING in *Deutsche Schachzeitung*, 1877.

FRINGE VARIATION, a problem variation, not central to the composer's idea, that is added gratuitously as distinct from by-play that stems inherently from the chosen setting.



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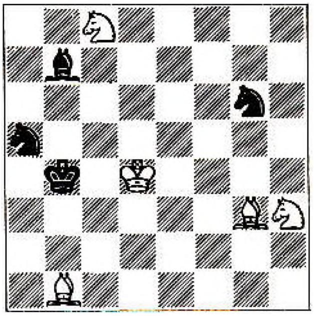
A problem by the English composer Benjamin Glover Laws (1861–1931), *Jamaica Gleaner*, 1885. The key 1 Qa5 sets up a BLOCK. If 1 . . . bxa5 2 Bc5, otherwise White's queen gives mate. The removal of White's rook and Black's light bishop would not alter the problem's character. These two pieces are added only to provide the fringe variation 1 . . . B(g4)~ 2 Qe1. Fringe variations went out of fashion around 1900, and Laws, the inventor of the term, later republished his problem without these two pieces.

FRITZ, JINDŘICH (1912–), Czech composer best known for his studies, International Judge of Chess Compositions (1956), International Grandmaster for Chess Compositions (1975), lawyer. At first influenced by RINCK, he says that his eyes were opened in 1937 when he discovered the work of Soviet study-composers. His several books include *Vybrané Šachové Problémy* (1979), which contains 50 problems and 252 studies composed by him.



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A study by Fritz (*Československý Šach*, 1938), a fine example of DOMINATION: 1 Bc1+ Kb3 2 Nd6 Nc7 3 Bxa5 Nc6+ 4 Kc5 Nxa5 5 Kb6 Nc4+ 6 Nxc4 Bc8 7 Nf2 Kxc4 8 Kc7, and Black's bishop has nowhere to go.

FRITZ VARIATION, 506, line in the TWO KNIGHTS DEFENCE suggested by the German player Alexander Fritz (1857–1932) to SCHLECHTER, who analysed it in *Deutsche Schachzeitung*, 1904.

FROM DEFENCE, 601, a dubious variation in the KING'S GAMBIT Accepted recommended by SALVIO and, later, by the diligent analyst Martin Severin Janus From (1828–95) of Denmark.

FROM GAMBIT, 694, first given by GRECO. The Dane S. A. Sørensen, writing in *Schachzeitung*, 1862, named this opening after his countryman M. S. J. From.

FRYDMAN, PAULINO (1905–82), International Master (1955), a leading Polish player during the 1930s. He entered several international events, generally with modest results except for his first prize (+7=1) ahead of KERES and STÅHLBERG, Helsinki 1935. From 1928 to 1939 he represented his country in seven Olympiads. After the last of them, Buenos Aires 1939, he was unable to return home and decided to settle in Argentina. In his last important tournament, a double-round event, Buenos Aires 1941 (about category 10), he came third, three points behind the joint winners, NAJDORF and Ståhlberg.

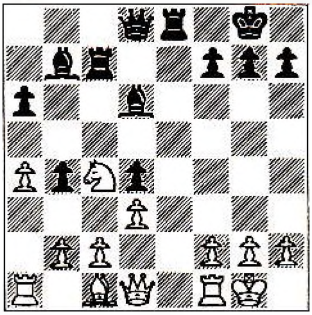
FTÁČNIK, ĽUBOMÍR (1957–), Czechoslovak player, International Grandmaster (1980). His tournament prizes include a first (shared) at Cienfuegos 1980 (+7=5−1), a second at Hradec Králové 1981 (+7=7), a shared first at Dortmund 1981 (+6=4−1), and outright wins at Esbjerg 1982 (+6=5) and Trnava 1983 (+8=4−1).

FUDERER, ANDRIJA (1931–), Yugoslav player, International Master (1952), research chemist. He had some moderate results in Yugoslavia (fourth at Bled 1950, second at Belgrade 1952) but his best achievement was third equal with PACHMAN and SZABÓ after KERES and SMYSLOV, Hastings 1954–5. He played in the category 12 interzonal tournament, Göteborg 1955, and shared fourteenth place. These results, supported by a brilliant attacking style, showed fair promise; but he decided to put his career first and by about 1961 had largely given up competitive play. He played, and scored well, in three Olympiads (1952, 1954, 1958).

FURMAN, SEMYON ABRAMOVICH (1920–78), Soviet player, International Grandmaster (1966). Leningrad Champion in 1953, co-champion in 1954 and 1957. His best tournament win in international play was at Harrachov 1966 (about category 8) when he took first prize ahead of TAIMANOV, HORT, and 15 other competitors; and his best tournament performance was at Madrid 1973, when he took third prize (+6=8−1) after KARPOV (his former pupil) and TUKMAKOV. Furman also scored well in three other tournaments of about category 12: USSR Championship 1949 (+9=5−5), equal fifth; USSR Championship 1965 (+8=7−4), equal fourth; and Bad Lauterberg 1977, third (+5=8−2) after Karpov and TIMMAN. In the USSR Furman was well known as a writer of chess articles and, above all, as a successful trainer of young players.

V. G. Kirilov–Furman USSR Championship preliminaries 1949 Spanish Opening, Wormald Variation

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5 Qe2 b5 6 Bb3 Be7 7 a4 b4 8 Bd5 Nxd5 9 exd5 Nd4 10 Nxd4 exd4 11 0-0 0-0 12 Qc4 c5 13 dxc6 ep dxc6 14 Qxc6 Ra7 15 Qf3 Rc7 16 d3 Bb7 17 Qd1 Bd6 18 Nd2 Re8 19 Nc4



White has lost time pawn-snatching; his last move permits a DOUBLE BISHOP SACRIFICE, but his game was not to be saved. 19 . . . Bxh2+ 20 Kxh2 Qh4+ 21 Kg1 Bxg2 22 Kxg2 Rc6 23 Bf4 Qxf4 24 Rh1 Rf6 25 Rh2 Rg6+ White resigns, for he is mated in three (26 Kh1 Rc1+).

FURMAN–TAIMANOV VARIATION, 353, the WING VARIATION in the SPANISH OPENING.

FYFE GAMBIT, 316 in the VIENNA GAME, an invention attributed to the Scottish player Peter Fyfe (1854–1940), first analysed in the chess column of the *Glasgow Weekly Herald*, 1883. Despite support from BLACKBURNE the gambit was rarely played.

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GAIGE, JEREMY (1927–), American chess archivist, journalist. Chess life consists of contests for the world title and tournament play; in the 1960s Gaige realized that only the former had been well documented and he set himself the Herculean task of recording tournaments. Accordingly he published *Chess Tournament Crosstables*, vol. I, 1851–1900 (1969), vol. II, 1901–1910 (1971), vol. III, 1911–1920 (1972), vol. IV, 1921–1930 (1974). These four volumes contain about 2,000 CROSSTABLES, and the work continues. He has also published *A Catalog of Chessplayers and Problemists* (3rd edn, 1973), containing about 6,000 names, and *A Catalog of USA Chess Personalia* (1980), containing about 900 names. Gaige follows his profession in Philadelphia and prepares his books, often printing them himself, in his spare time; he culls information from many countries and is scrupulous in all details. The books are a source of reference for chess journalists and writers all over the world.

GAMBIT, an opening in which one player offers to give up MATERIAL, usually a pawn sometimes a piece or more, in the expectation of gaining positional compensation. Most but not all named gambits are offered by White. Only the QUEEN'S and KING'S GAMBITS were examined seriously before the 19th century. Then the number of gambits proliferated: analyses of the ALLGAIER and MUZIO GAMBITS appeared in 1819 and 1821 respectively; EVANS invented his gambit in 1824 and COCHRANE promoted the SCOTCH GAMBIT in the same year; JAENISCH examined the BISHOP'S and LESSER BISHOP'S GAMBITS and KIESERITZKY the gambit named after him in the 1840s; BODEN and URUSOV made contributions. The gambit had become a powerful weapon. Around 1860 L. PAULSEN stated his belief that all gambits could be defended, backing his word in matches against KOLISCH and ANDERSSEN. The technique of defensive play continued to improve and gambits, the invention of which has not ceased, are no longer regarded as more fearsome than other openings.

The word gambit is derived from the Italian *gambetta*, a wrestling term for tripping up the heels, and was first used in its chess sense by Ruy LÓPEZ in 1561.

GAMESMANSHIP, or psychological warfare, is permissible before a game commences, but unseemly conduct during play could be punished under the rules. (See BEHAVIOUR.) During the world championship match of 1972 FISCHER achieved notoriety because of his many complaints, but his conduct at the board was correct. Banging the pieces down upon the board is discourteous: it may also be ineffective, for many opponents are more likely to be disarmed by one who plays quietly in good positions or bad.

The word 'gamesmanship' was invented by Stephen Potter, whose first book on the subject (1947) included examples from chess.

GAPRINDASHVILI, NONA TERENTYEVNA (1941–), Soviet player, International Grandmaster (1978). She won the women's world championship in 1962 and defended her title successfully in four matches (1965, 1969, 1972, 1975). In 1978 she lost the championship to another Georgian Maya Chiburdanidze (1961–). In the nine-round SWISS SYSTEM tournament of 48 players, Lone Pine 1977, she came first (+6=1−2, a GM norm) equal with BALASHOV, PANNO, and Šahović; among those she defeated were LEIN, SHAMKOVICH, and TARJAN. At Dortmund 1978 (category 7) she came second to ANDERSSON. These were her best two tournament achievements. She has an excellent knowledge of the openings, a quick sight of the board, a lively style, and an eye for a combination. Her long tenure of the championship and her other successes bear comparison with those of Vera MENCHIK before the Second World War.

GBR CODE, a method of representing numerically the forces present in a position in order to classify for retrieval and comparison purposes. Four digits show the pieces, reading from left to right queen, rook, bishop, knight; White's pieces are given the value 1, Black's 3, and the numbers for any one kind of piece are added together. (The number 9 indicates something needing explanation, such as an extra piece arising from promotion.) The four digits are followed by a decimal point and then the number of pawns, first White's then Black's, are indicated by two further digits. Example: 4578.36 = 1 white and 1 black queen (1+3), 2 white and 1 black rooks (1+1+3), 1 white and 2 black bishops (1+3+3), 2 white and 2 black knights (1+1+3+3), and 3 white and 6 black pawns. The kings are assumed.

The code is named after the initial letters of Richard Kenneth Guy (1916–), Hugh Francis Blandford (1917–81), and A. J. ROYCROFT, endgame study editors for the *British Chess Magazine*, 1948–51, 1951–72, and 1973–4 respectively. A similar numerical system requiring ten digits was used by Johann Friedrich Wilhelm Koch (1759–

1833) in 1813 and by Brede in 1844. In the 1940s Guy and Blandford both contributed to a system using six digits, and in the 1970s Roycroft modified the way the digits represent the pieces so that the system became easier to memorize.

GELBFUHS SCORE, a complicated but now obsolete AUXILIARY SCORING METHOD by which placings in a tournament might be determined. A player's score is based on his wins and draws: the sum of each defeated opponent's normal score is divided by the number of games played by that opponent, this fraction being calculated similarly for drawn games and then halved; the sum of these fractions is a player's Gelbfuhs score.

After the Vienna international tournament of 1873 in which not all the competitors played the same number of games there were wrangles about the placings. One of the contestants, Oscar Gelbfuhs (1852–77), an Austrian lawyer, then proposed his scoring method. A simpler version, the NEUSTADTL SCORE, subsequently became widely used for tie-breaking.

GELLER, YEFIM PETROVICH (1925–), Soviet player, for more than 20 years among the world's best ten, six times a CANDIDATE, International Grandmaster (1952). He graduated in political economy at Odessa University but made chess his career. In the national championship tournaments of his country he came equal third in 1949 (his first attempt), equal second in 1951, and third in 1952, scoring +10=5−4, +10=3−4, and +8=8−3 respectively; and at Budapest 1952, his first international tournament, he won second prize (+8=8−1) after KERES ahead of BOTVINNIK and SMYSLOV.

For some years afterwards Geller concentrated on national and world championships. He won the USSR Championship in 1955 after coming first (+10=4−5) equal with Smyslov and winning the play-off (+1=6). In world championship events his results were: Neuhausen–Zurich Candidates tournament 1953 (category 16), +8=13−7 to share sixth place; Göteborg interzonal 1955, +7=10−3, fifth equal; Amsterdam Candidates tournament 1956 (category 15), +6=7−5 to share third place; Stockholm interzonal 1962, +10=10−2 to tie for second place; Curaçao Candidates tournament 1962 (category 16), second (+8=18−1) equal with Keres half a point after PETROSYAN. This last achievement was Geller's nearest approach to the world title although he became a Candidate on two further occasions: in 1967 he qualified by scoring +8=12−1 and sharing second place in the Sousse interzonal, defeated Smyslov in the quarter-final (+3=5), but then lost to SPASSKY; and in the Palma de Majorca interzonal 1970 he scored +8=14−1, again shared second place, and again lost to Spassky, this time in the quarter-final match.

From 1952 to 1980 Geller played in more than 30 strong international tournaments other than championship events, and won or shared 11 first and 7 second prizes. His best wins were: Kislovodsk 1966 (+6=5) ahead of STEIN; Wijk aan Zee 1969 (+7=7−1) equal with Botvinnik and ahead of Keres; Budapest 1973 (+6=9); Hilversum 1973 (category 12) equal with SZABÓ (both scoring +6=7−1); Teesside 1975, category 12 (+5=9), ahead of Smyslov; Moscow 1975 (+6=9) ahead of Spassky, KORCHNOI, and Petrosyan; and Wijk aan Zee 1977 (+6=4−1) to tie with Smyslov. In 1979 Geller won the USSR Championship (+6=11). It was his twentieth attempt, and besides his two wins he won or shared second or third place seven times.

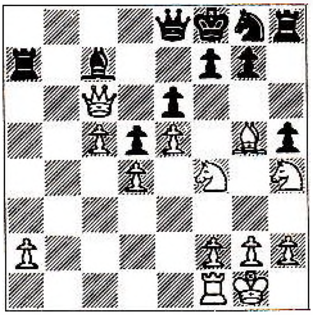
At the beginning of his career Geller was noted for his swift attacks and unusual combinative ideas, but he was 'weaker in positional battles and complicated endgames where . . . logic . . . and methodical playing are the main factors of success' (KOTOV). Geller's tendency to risk everything for the attack led to defeats as well as victories: in 1955 he became the only USSR Championship contender to lose five games in the tournament and yet win the title. In time he modified his style; his results became more consistent, and many of his best tournament results came at a comparatively late stage of his career.

A leading openings expert of his time, Geller found many improvements in variations of the SPANISH OPENING, the KING'S INDIAN DEFENCE, and the SICILIAN DEFENCE. He retained this capacity for original and thorough analysis throughout his career, and was chosen to assist Spassky and KARPOV in their world championship matches of 1972 and 1975 respectively. (See STALEMATE.) Geller published *Za Shakhmatnoi Doskoi* (1962) containing a short autobiography and five of his games.

B. Cafferty, *Grandmaster Geller at the Chessboard* (1969) contains a biography and 86 games. A revised edition (1974) contains four more games.

Geller–Karpov USSR Championship 1976 French Defence, Winawer Variation

1 e4 e6 2 d4 d5 3 Nc3 Bb4 4 e5 Qd7 5 Nf3 b6 6 Bd2 Ba6 7 Bxa6 Nxa6 8 0-0 Nb8 9 Ne2 Be7 10 Rc1 b5 11 Nf4 h5 12 b3 Ba3 13 Rb1 a5 14 c4 c6 15 c5 Bb4 16 Bc1 a4 17 Nd3 Ba5 18 bxa4 bxa4 19 Qxa4 Qa7 20 Bg5 Bc7 21 Rxb8+ Qxb8 22 Qxc6+ Kf8 23 Nf4 Ra7 24 Nh4 Qe8



25 Qxe6 fxe6 26 Nfg6+ Qxg6 27 Nxg6+ Ke8 28 Nxh8 Ra4 29 Rd1 Ne7 30 Bxe7 Kxe7 31 Ng6+ Kf7 32 Nf4

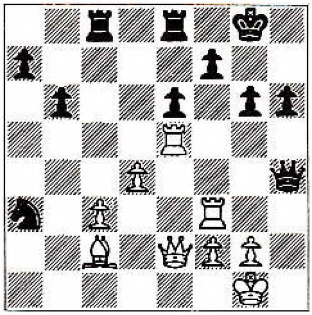
Bxe5 33 dxe5 Rxf4 34 Rc1 Ke8 35 e6 Kd8 36 e7+ Ke8 37 g3 Ra4 38 Rc6 Rxa2 39 Rxe6 g5 40 Rd6 Rd2 41 c6 Kxe7 42 c7 Black resigns.

GENOA OPENING, 697, the GROB OPENING. See SAN PIER D'ARENA for the origin of this name.

GEORGADZE, TAMAZ VASILYEVICH (1947–), Soviet player, International Grandmaster (1977). In the Tbilisi–Suhumi tournament of 1977 he was first (+8=6−1) equal with KHOLMOV, and at Dortmund 1979 he won first prize outright (+6=5).

Georgadze–Makarychev USSR Championship 1980/81
Nimzo-Indian Defence, Rubinstein Variation

1 d4 Nf6 2 c4 e6 3 Nc3 Bb4 4 e3 0-0 5 Bd3 d5 6 Nf3 c5 7 0-0 cxd4 8 exd4 dxc4 9 Bxc4 b6 10 Re1 Bb7 11 Bd3 Nc6 12 a3 Be7 13 Bc2 Re8 14 Qd3 g6 15 h4 Rc8 16 Bg5 Nd5 17 Rad1 Bxg5 18 Nxg5 Nxc3 19 bxc3 Na5 20 Qh3 Qf6 21 Rd3 h6 22 Ne4 Bxe4 23 Rxe4 Qf5 24 Qe3 Nc4 25 Qe2 Nxa3 26 Rf3 Qh5 27 Re5 Qxh4



28 Bxg6 fxg6 29 Rxe6 Rf8 30 Rxg6+ Kh7 31 Re6 Rxf3 32 Qxf3 Rg8 33 Qf7+ Rg7 34 Qf5+ Kh8 35 Re8+ Rg8 36 Qe5+ Kh7 37 Re7+ Black resigns.

GERBSTMAN, see HERBSTMAN.

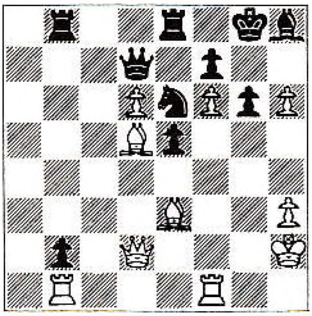
GEREBEN, ERNŐ (1907–), International Master (1950), a Hungarian player who emigrated to Switzerland in 1956. His best result in a strong tournament was second (+10=5−2) equal with BECKER after SZABÓ at Tatatóváros 1935. In Olympiads he played for Hungary in 1954, for Switzerland in 1970, 1972, and 1974. He used the name Grünfeld until 1934.

GESTA ROMANORUM, a MORALITY consisting of many tales compiled in England at the end of the 13th or start of the 14th century. About 165 MSS exist with between 100 and 200 tales, each ending with a moral. The first printing, in Latin, was around 1472. Subsequently Caxton's successor Wynkyn de Worde published an English translation. Although the stories name real people they have no historical basis. One story is about the Roman emperor Antonius who reflects when playing that the king is sometimes high sometimes low. The moral is drawn that men should not be arrogant about their stations, for all chessmen are equal when put in the bag.

GHEORGHIU, FLORIN (1944–), a university lecturer in foreign languages who in 1965 became the first Romanian to gain the title of International Grandmaster. At the age of 16 he won the national championship, for the first of many times; and in 1963, after sharing first place in the World Junior Championship, he was awarded the title on tie-break. From 1965 to 1977 he came first in several tournaments of about category 8 or 9, notably at Reykjavik 1972 (+7=8) when he shared the prize with HORT and OLAFSSON and at Orense 1973 (+6=5) a point ahead of his closest rivals. Other good results were a second prize (+7=7−1) after VASYUKOV at Varna 1971 and a score of +5=7−2 to share fourth prize at Manila 1974, a category 12 tournament. Gheorghiu played in four interzonal tournaments: Petropolis 1973, Manila 1976, Riga 1979, and Moscow 1982. At Riga he scored +7=7−3, shared fifth place, and narrowly missed becoming a Candidate. A few weeks later, strengthened by this experience, he achieved his best international tournament success, first prize (+7=6) one point ahead of GELLER and SVESHNIKOV at Novi Sad 1979.

Gheorghiu–Quinteros Lone Pine 1980 Modern Benoni

1 d4 Nf6 2 c4 c5 3 d5 e6 4 Nc3 exd5 5 cxd5 d6 6 e4 g6 7 Bd3 Bg7 8 Nge2 0-0 9 0-0 Re8 10 Ng3 a6 11 a4 Qc7 12 h3 c4 13 Bc2 Nbd7 14 f4 Rb8 15 Be3 Nc5 16 Qf3 Nfd7 17 Qf2 b5 18 axb5 axb5 19 e5 b4 20 Nce4 Nxe4 21 Nxe4 dxe5 22 f5 Nf8 23 f6 Bh8 24 Rad1 Bf5 25 g4 b3 26 Bb1 Bxe4 27 Bxe4 c3 28 d6 Qc8 29 Bxc3 Qxc3 30 Qd2 Qc4 31 Bd5 Qb5 32 g5 Qd7 33 Kh2 b2 34 Rb1 h6 35 gxh6 Ne6



36 Be4 Red8 37 Qg2 Kh7 38 h4 Rb4 39 h5 Nf8 40 Rg1 Rxe4 41 Qxe4 Qxd6 42 Rxb2 Qd3 43 Qxd3 Rxd3 44 Rb7 Rxe3 45 Rxf7+ Kg8 46 hxg6 Rf3 47 Rxf8+ Black resigns.

GHULAM KASSIM GAMBIT, 589, named after Ghulam Kassim (d. 1844) of Madras who, with James Cochrane (*c.*1770–1830), an Indian Civil Servant, published an analysis of the MUZIO GAMBIT in 1829—the first openings monograph. This variation, also known as the Koch Gambit and played by ATWOOD in the 18th century, is no longer regarded as sound.

GIANUTIO (pron. Janutsee-o) **DELLA MANTIA**, ORAZIO (16th cent.), author of *Libro nel quale si* *tratta della Maniera di Giuocar' à Scacchi* (Turin, 1597), a slender volume (57 leaves) of great rarity. A translation by SARRATT was published in 1817. Gianutio throws light on the laws of chess then in use, describing the different forms of both the king's leap and free CASTLING. He drew from his experience (he was a strong player according to PONZIANI) and from manuscript sources, but added little that was not already known to POLERIO and other masters of the time. This book, the first to be written by a player of the late 16th-century Italian school, was soon superseded by the more extensive treatises of SALVIO and CARRERA.

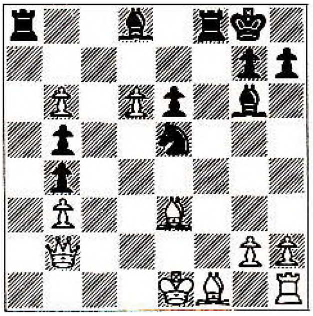
GILBERT, ELLEN E. (1837–1900), American correspondence player. She had only local fame until the correspondence match between the USA and Britain in 1879 when the American manager caused much head-shaking by putting her against GOSSIP who was thought by some to be the strongest correspondence player known. She won her games, announcing mate in 21 moves in one game and mate in 35 in another. Gossip responded with unexpected gallantry and dedicated his *Theory of Chess Openings* (1879) to her. Mrs Gilbert (*née* Strong) was known as 'the Queen of Chess', a title usually given to a woman who achieves a modest fame in this male-dominated game. She continued to play correspondence chess and announce long-range mates until her eyesight deteriorated.

GILG, KARL (1901–81), International Master (1953). A Sudeten German, he played for Czechoslovakia in three Olympiads (1927, 1928, 1931), moved to Germany during the Second World War, and played for West Germany in the first European team championship, 1957. From 1926 to 1938 he entered several strong international tournaments, achieving only moderate results; but he won a few minor events, notably Trenčianské-Teplice 1937, when he was well ahead of a field that included BECKER and OPOČENSKÝ.

GIPSLIS, AIVAR PETROVICH (1937–), Soviet player from Riga, International Grandmaster (1967), economist. He won the Latvian Championship when he was 18 (for the first of several times) and played in the USSR Championship six times from 1958 to 1970, coming third (+6=12−2) equal with KORCHNOI and TAIMANOV after STEIN and GELLER, 1966–7. His best international tournament results were: Bad Liebenstein 1963, first (+6=9) equal with POLUGAYEVSKY; Pécs 1964, first (+6=9) equal with BOBOTSOV; Moscow 1967, about category 14, second (+3=14) equal with Bobotsov, SMYSLOV, and TAL after Stein ahead of SPASSKY and PETROSYAN; and Hradec Králové 1979–80, first (+6=5) equal with KARLSSON. For many years from 1963 Gipslis edited the Latvian chess magazine *Šahs*.

Kupreichik–Gipslis Team tournament for republics of the USSR Moscow 1972 Alekhine Defence, Four Pawns Attack

1 e4 Nf6 2 e5 Nd5 3 d4 d6 4 c4 Nb6 5 f4 dxe5 6 fxe5 Nc6 7 Be3 Bf5 8 Nc3 e6 9 Nf3 Be7 10 d5 Nb4 11 Nd4 Bg6 12 a3 c5 13 Nxe6 fxe6 14 axb4 cxb4 15 Na4 Nd7 16 Qd4 Qa5 17 d6 Bd8 18 c5 b5 19 b3 0-0 20 Nb6 Qxa1+ 21 Qxa1 axb6 22 Qb2 Nxe5 23 cxb6?



White should have given back the queen (23 Qxe5 Bf6 24 Qxe6+ Kh8 25 c6 Rae8 26 Qxe8) gaining two passed pawns and completing his development. 23 . . . Bh4+ 24 Kd1 Ng4 25 Bd4 Rad8 26 g3 Rxd6 27 gxh4 e5 28 Bxb5 Ne3+ 29 Kc1 exd4 30 Qd2 Rxb6 31 Qxb4 Rfb8 32 Qxd4 Rxb5 33 Qxe3 Rxb3 34 Qe6+ Bf7 35 Qe4 R3b4 36 Qf5 R4b5 37 Qc2 Rb4 38 Qf5 R4b5 39 Qc2 Bb3 40 Qc7 R5b7 41 Qe6 Rb6 42 Qe5 Ba4 43 Kd2 Rd8+ 44 Ke3 Re6+ 45 Kf4 Rf8+ 46 Kg5 Rg6+ 47 Kh5 Be8 White resigns.

GIRAFFE, an unorthodox LEAPER that was used in some forms of GREAT CHESS. The co-ordinates of its leap are 1,4, and the length of its move √17. Placed on b2 a giraffe would attack a6, c6, f3, and f1.

GIUOCO PIANISSIMO, 490, A restrained continuation of the ITALIAN OPENING (Giuoco Piano), this 'very quiet game' was named by ANDERSSEN. (See CANAL; MASON; MYSTERIOUS ROOK MOVE.)

GIUOCO PIANO, 465, the ITALIAN OPENING. The name means 'quiet game' and until the 19th century was often applied to any opening that was not a gambit.

GIVE-AND-TAKE KEY, a problem key move that creates one or more FLIGHT squares for the black king and simultaneously deprives it of one or more flight squares.

GLEDHILL ATTACK, 639, a FRENCH DEFENCE variation no longer considered effective. The English player Walter Gledhill (1854–1917) published his analysis, with comments by LASKER, in *British Chess Magazine*, 1901.

GLIGORIĆ, SVETOZAR (1923–), Yugoslav player, International Grandmaster (1951). At the age of 14 he won the Belgrade Youth Championship after a curious incident: in the preliminary rounds he had permitted an opponent who had burst into tears after making a blunder to take the move back; by losing this game Gligorić failed to qualify, but a sympathetic organizer admitted him to the final. Orphaned around 1940, Gligorić was taken into the house of the president of the Belgrade chess club who later used his influence to have Gligorić removed from the front during the war. Nevertheless he saw four months' active service as a partisan and was twice decorated for bravery.

He first became widely known in 1947 after winning a tournament at Warsaw two points ahead of BOLESLAVSKY, L. PACHMAN, and SMYSLOV who were busy watching each other. In the next 33 years he played in about 60 international tournaments and won or shared twelve first prizes, otherwise often taking a high place. His best wins were shared: Dallas 1957, category 12 (+4=9−1), with RESHEVSKY; Sarajevo 1962 (+5=6) with PORTISCH; Belgrade 1969 (+6=8−1) with IVKOV, MATULOVIĆ, and POLUGAYEVSKY. He won outright at Torremolinos 1961 (+6=5), Belgrade 1962 (+6=5), Reykjavik 1964 (+11=1−1), and Montilla 1977 (+5=4). Other good results were achieved at Zurich 1959, a second place (+9=4−2) after TAL ahead of FISCHER and KERES, and at Bled 1961, category 13, a score of +7=11−1 to share third place with Keres and PETROSYAN after Tal and Fischer.

Gligorić played in seven interzonal tournaments and became a CANDIDATE three times. In 1952 he shared fifth place at the Saltsjöbaden interzonal, but made little impression in the following Candidates tournament. In 1958 he took second place (+8=10−2) after TAL in the Portorož interzonal, and shared fifth place with FISCHER in the Candidates tournament of the following year. In 1967 he came second (+7=14) equal with GELLER and KORCHNOI at Sousse, and then lost the Candidates quarter-final match to Tal.

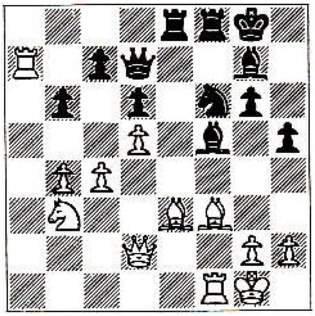
The best Yugoslav player for about 20 years from 1951, Gligorić won or shared first place in the national championship 11 times from 1947 to 1965, and played in 14 Olympiads (1950–74, 1978): he played on first board on all but one occasion (1954) and led his country to victory in 1950 when the Olympiad was held at Dubrovnik; and at Munich in 1958 he made the best first-board score (+9=6).

His thoroughly professional style is based on systematic study and self-discipline. Early in his career he decided to play the KING'S INDIAN DEFENCE and the SICILIAN DEFENCE, both of which he studied intensively and to which he contributed many new ideas; his expert understanding of these defences materially aided his success. He also writes about the game, and in 1952 published *100 Partija Svetozara Gligorića*. His best-known book is *Fischer v. Spassky* (1972); the English-language edition (of which 200,000 copies were sold) was on sale three days after the end of the championship match, and a few weeks later French, German, Spanish, and Portuguese editions were published. (See ANTI-POSITIONAL MOVE.)

D. Levy, *Svetozar Gligorić's Chess Career 1945–70* (1972) contains 63 games and biography.

Korchnoi–Gligorić Havana 1969 King's Indian Defence

1 d4 Nf6 2 c4 g6 3 Nc3 Bg7 4 e4 d6 5 Nf3 0-0 6 Be2 e5 7 0-0 Nc6 8 d5 Ne7 9 Nd2 Nd7 10 b4 f5 11 Nb3 fxe4 12 Nxe4 Nf6 13 Ng3 Nf5 14 Nxf5 Bxf5 15 Be3 h5 16 f3 Qd7 17 Qd2 b6 18 a4 Rae8 19 a5 e4 20 axb6 exf3 21 Bxf3 axb6 22 Ra7



22 . . . Ne4 23 Qe1 Bg4 24 Bxg4 Qxg4 25 Rxe7 Be5 26 Bd4 Rxf1+ 27 Qxf1 Rf8 28 Qa1 Qf4 29 g3 Nxg3 White resigns.

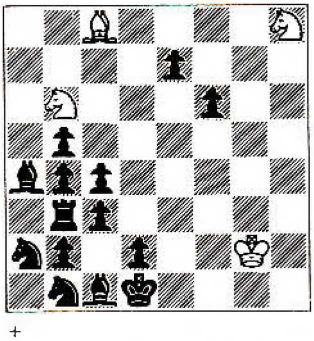
GLIGORIĆ VARIATION, 202 in the KING'S INDIAN DEFENCE; if 7 . . . Ng4 8 Bg5.

GOLOMBEK, HARRY (1911–), English player and author, International Master (1950), International Arbiter (1956). In 1945 Golombek became chess correspondent of *The Times*, and about a year later decided to become a professional chess-player. He won the British Championship three times (1947, 1949, 1955) and played in nine Olympiads from 1935 to 1962. An experienced arbiter and a good linguist, supervisor of many important tournaments and matches, he served for 30 years on the FIDE Commission that makes, amends, and arbitrates upon the laws and rules of chess. His many books include *Capablanca's Hundred Best Games* (1947), *The World Chess Championship 1948* (1949), *Réti's Best Games of Chess* (1954), and *A History of Chess* (1976).

GOOD COMPANION CHESS PROBLEM CLUB, a club founded in 1913 by James Francis Magee (1867–1955) of Philadelphia. Good Companion was his translation of BONUS SOCIUS, the name of a medieval manuscript containing many problems. Club members usually met twice a month to take part in solving tourneys. Several special tourneys were arranged so that competitors the world over could participate, solving in their own localities. To obtain a plentiful supply of TWO-MOVERS for its solvers the club organized composing tourneys: for these and the fostering of new problem ideas the club became famous. Composers from many countries joined and in the 1920s there were about 600 members, the most distinguished of whom were ELLERMAN, GUIDELLI, and MANSFIELD. Ten times a year the club issued a magazine devoted wholly to problems. In 1924 both the club and the magazine foundered.

A. C. White, *The Good Companion Two-mover* (1923), a collection of more than 900 problems.

GORGIEV, TIGRAN BORISOVICH (1910–76), Soviet study-composer from the Ukraine, International Judge of Chess Compositions (1956), International Master for Chess Compositions (1969), microbiologist. Until the late 1960s many of his best compositions showed ideas with great economy of material (see PLACHUTTA THEME). Then, moving to the other extreme, he began composing 'grotesques', a comical type of study that he made his own. White mates with minimum force against an army of black men. In 1959 he wrote *Izbrannye Etyudi*, a selection of 156 of his studies.



A study by Gorgiev, *Tidskrift för Schack*, 1970

1 Kf1 Ra3 2 Bf5 e6 3 Nd5 exd5 4 Nf7 d4 5 Nh6 d3 6 Bg4+ Kc2 7 Bd1+ Kxd1 8 Nf5 Kc2 9 Nd4+ Kd1 10 Kf2 f5 11 Nxf5 Kc2 12 Nd4+ Kd1 13 Kf1 R or Bb3 14 Nf5 Kc2 15 Ne3 mate.

GÖRING ATTACK, 470, an EVANS GAMBIT variation named after Carl Theodor Göring (1841–79) of Germany. He played it in the 1860s and the variation is attributed to him in analysis published by MINCKWITZ in *Schachzeitung*, 1871.

GÖRING GAMBIT, 511, a SCOTCH GAMBIT variation played by STAUNTON in the 1840s, first analysed by L. PAULSEN in the Chicago *Sunday Leader* and adopted by Göring later. (See SEA-CADET MATE.)

GOSSIP, GEORGE HATFEILD DINGLEY (1841–1907), player and author. Born in New York, he was brought up from an early age in England, where he lived until 1884. In 1883 Gossip shared fifth place in the London minor tournament, held concurrently with the master event won by ZUKERTORT. After this modest achievement Gossip's play declined steadily, although he continued to believe he was a great master. He seemed destined for last place, which he achieved in tournaments at Breslau 1889, London 1889, Manchester 1890, London 1892, and New York 1893. In 1875, after several years' work, he completed *The Chess-player's Manual*, an openings treatise (not a manual) of 900 pages. Unable to prove his mastery in play he continued to write books. Usually they were criticized adversely, and he was accused of publishing fictitious games in which he supposedly defeated well-known players; but if the content was suspect, the style was vigorous and readable. He was not at a loss when commending himself to readers: 'Third prize in the Melbourne Chess Club handicap tournament 1885' seemed to him an adequate testimonial. He is best remembered for an edition of *The Chess-player's Manual* published in 1888, which consists of a reprint of the 1875 edition with a supplement of 122 pages by LIPSCHÜTZ that greatly added to the book's value.

He had an unusual talent for making enemies. Wilhelm STEINITZ in his later years had the same trait but claimed at the end of his life that he had six chess friends. Gossip had none. Disliked in England, he travelled to Australia and the United States where he also became unpopular. Unwelcome in chess clubs, ignored by the chess press, he was last reported in 1895 sojourning in Buffalo and still writing books which have long been forgotten. The date of his death was unknown to chess-players until the discovery in 1964 that he had returned to England, the land of his childhood, there to die.

GÖTEBORG VARIATION, 269, the ARGENTINE VARIATION of the SICILIAN DEFENCE.

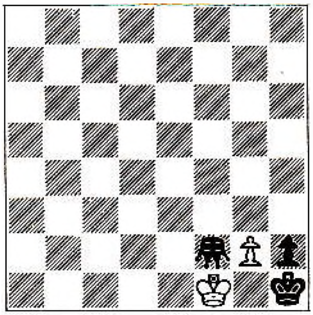
GÖTTINGEN MANUSCRIPT, a Latin text of 33 leaves held in the University of Göttingen library and comprising the earliest known work entirely devoted to modern chess. Twelve openings are described and 30 problems are given, one on a page. In 1922 the French chess scholar Victor Place (1865–1932) showed that this manuscript, another by LUCENA, and Lucena's book had a great deal in common, and he concluded that the Göttingen manuscript was by Lucena; as MURRAY regarded it as more advanced than Lucena's book a date of 1500–1505 has been conjectured. However, Fritz C. Görschen (1911–) writing in *Schach-Echo*, 1975, said that the manuscript was in the hands of King Alfonso V of Portugal when he visited France in winter 1474–5, and that it had been written after 1471. If this is correct then it would have been one of Lucena's sources.

GRADING, a method of classifying players into categories, sometimes accompanied by TITLES. A RATING method is used to estimate a player's strength and he is then put into a grade relative to that rating score. Rating systems may not be precise and in an attempt to avoid much fruitless argument players who form one class can be brought together into one grade; and the conflict between them is then confined to those who are near their class boundary. When the British Chess Federation began classifying players in the 1950s they grouped them in this way, but after the system became well established and the pioneering problems were solved the ratings were given numerically.

GRANDMASTER, an over-the-board player of the highest class, a description commonly used before 1950 when FIDE introduced the formal title International Grandmaster. A correspondent writing to *Bell's Life* 18 Feb. 1838 refers to LEWIS as 'our past grand master', probably the first use of this term in connection with chess. Subsequently G. WALKER and others referred to PHILIDOR as a grandmaster, and a few other players were so entitled. The word gained wider currency in the early 20th century when tournaments were sometimes designated grandmaster events, e.g. Ostend 1907, San Sebastian 1912. (See also FIDE TITLES.)

GRANDMASTER DRAW, a short game in which neither player strives to win and both agree to a draw. The term is misleading, for grandmasters are not more prone than others to play this way. Although such draws are unpopular with the public they are not necessarily to be criticized. A player who is well ahead of the field may decide to play safe in the closing rounds of a tournament, and his opponent may be satisfied to gain a half-point against the leader; or two players in a match may need a pause to recuperate. Attempts to prevent short draws by means of special rules have proved ineffective. One such rule specified that a draw should not be agreed until at least 30 moves had been made, but players intent upon drawing observed only the letter of the law. Organizers must share the blame when there are too many grandmaster draws in a tournament: it is within their power not to invite players known for their drawing proclivities.

GRASSHOPPER, a piece invented by DAWSON in 1912 for use in FAIRY PROBLEMS. It may be moved any distance along ranks, files, and diagonals to occupy, or capture on, a square immediately beyond an intervening man of either colour; it can neither be moved unless it hops nor hop over two men. The most popular of all fairy pieces, the grasshopper is represented by the symbol G or the figurine ♛.



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A problem by the Romanian composer Valeriu Onitiu (1872–1948), *Die Schwalbe*, 1929. 1 g3 Gh4 2 g4 Gf4 3 g5 Gh6 4 g6 Gf6 5 g7 Gh8 6 gxh8=G, the EXCELSIOR task.

GRAZ VARIATION, 354 in the SPANISH OPENING. Alois Fink (1910–) of Graz published analysis of this line in the *Österreichische Schachzeitung*, 1956, and the *Wiener Schach Nachrichten*, 1979.

GREAT CHESS, a generic name for unorthodox games played on enlarged two-dimensional boards. For more than a thousand years such varieties have been proposed but only COURIER gained lasting popularity. There have been other suggestions for enlarged boards: 10 × 8 (CARRERA 1617); 9 × 9 (Chancellor Chess, B. R. Foster 1887); 10 × 10 (complete or decimal chess, 9th century); 13 × 13; 14 × 14; 14 × 10 (Duke of Rutland's chess invented by the third Duke, d.1779); and 16 × 12 (CAPABLANCA's double chess, Julian Grant Hayward 1916). Other shapes are 11 × 10 with an extra square at the right of the second rank and another to the left of the ninth rank (TIMUR's chess, 15th century); 10 × 10 with an extra square at each corner (citadel chess, 14th century); 8 × 8 plus 3 × 8 on all four sides; 8 × 8 plus 1 × 6 (extra files) on two sides; 8 × 8 plus 1 × 6 on all four sides (F. V. Morley, *My One Contribution to Chess*, 1947); 8 × 8 plus 1 × 4 (new files on both sides; or the same plus 1 × 2 to make yet two more files (Anatole Mouterde). Generally the oblong boards are placed so that there are more files than ranks. The odd squares in Timur's chess and citadel chess could be used to give a draw when occupied by a king. There are also games such as ALICE CHESS and KRIEGSPIEL that require two or more normal boards.

Some games like Capablanca's double chess use only the standard chessmen but usually new pieces are proposed. Frequently these were reinvented and given different names; conversely the same name was used for different types of piece. Some of the new pieces are: AMAZON (giraffe, prince, terror), DABBABA, EMPRESS (dabbaba, chancellor, champion, concubine, herald), PRINCESS (archbishop, cardinal, centaur, paymaster, police chief, rhinoceros), MANN (dabbaba), TALIA, LION (plane), WAZIR, and many kinds of LEAPER. On enlarged boards pawns are commonly allowed an initial advance of 1, 2, or 3 squares. Among the unorthodox pieces used for Timur's chess were the dabbaba, talia, wazir, and a 4,2, (√20) leaper. For the Duke of Rutland's chess 11 of the 14 pieces on the back rank were orthodox, another was a princess (called a counsellor), and two were 'crowned castles', each combining the powers of a rook and a *Mann*. Reading from left to right each player's back rank array was as follows: R, crowned castle, N, N, B, B, Q, K, princess, B, B, N, crowned castle, R. Fourteen pawns occupying each player's second rank could be advanced 1, 2, or 3 squares on their first move.

GRECO, GIOACCHINO (1600–*c.*1634), sometimes known as Il Calabrese as he was born near Cosenza in Calabria. At Rome in 1619 he compiled a manuscript on the openings for presentation to a patron, a practice he continued throughout his short life. In France he earned about 5,000 crowns from chess and in 1622 he went to England where he was robbed of this money while travelling to London. In England he began the practice of giving complete games to illustrate his opening variations. Although probably fictitious, the games were lively and entertaining. The first of his new-style manuscripts is in the Bodleian Library, the second in the British Library. He returned to Paris in 1624, went to Spain where he defeated all opponents at the court of Philip IV, accompanied a Spanish nobleman to the West Indies, and died there in or before 1634 leaving his fortune to the Jesuits. A selection of games from a lost English manuscript was published in London by Francis Beale in 1656 entitled *The Royall Game of Chesse-play*. 'Sometimes the recreation of the late King, with many of the Nobility. Illustrated with almost an hundred Gambetts. Being the study of Biochimo the famous Italian.' Another version, published in France 13 years later, was widely translated and appeared in at least 41 editions. One of them, a German edition by Moses Hirschel published in 1784, was reissued in facsimile in 1979. These books owed their popularity to the games which were included; Greco's openings were mostly those developed by Italian players of the 16th century but he is credited with the invention of the SICILIAN WING GAMBIT, a variation of the FALKBEER COUNTER-GAMBIT (3 cxd5 c6), and the FROM GAMBIT.

Beale's collection, the most important and interesting English-language chess book published up to that time, inspired the poet Lovelace to provide an epigraph:

> Sir, now unravelled is the Golden Fleece:
> Men that could only fool at fox and geese
> Are new made politicians by thy book,
> And both can judge and conquer with a look.
> The hidden fate of princes you unfold:
> Court, clergy, commons, by your law controlled;
> Strange, serious wantoning, all that they
> Blustered, and cluttered for, *you play*.

GRECO COUNTER-GAMBIT, 541, later called Latvian Counter-Gambit, said by POLERIO to have been the idea of his travelling companion LEONARDO DA CUTRI. It was given in GRECO's book, published in Paris, 1669. Advocated by DESCHAPELLES, it has since been tried on rare occasions by a few adventurous players. (See E. STEINER.)

GRECO GAMBIT, 604, an unsound variation of the KING'S GAMBIT Accepted given by POLERIO, and sometimes called Calabrian Gambit after GRECO's homeland.

GRECO–LOLLI GAMBIT, 595, the WILD MUZIO GAMBIT.

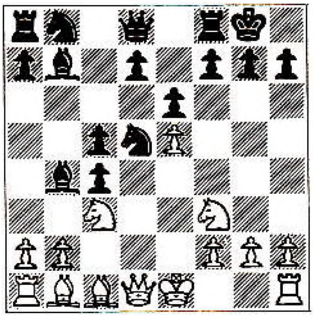
GRECO VARIATION, 488 in the ITALIAN OPENING, first given by POLERIO.

GREEK DEFENCE, 228, the QUEEN'S FIANCHETTO DEFENCE. The name was used by ALLGAIER, who fancied that the fianchetto was frequently found in Greek chess.

GREEK GIFT, a common term for the sacrifice of a bishop which captures the opponent's unmoved h-pawn to commence an attack against his castled king. The earliest known example is in a 16th-century manuscript by Polerio: 1 e4 e6 2 d4 Nf6 3 Bd3 Bb4+ 4 c3 Ba5 5 Nf3 0-0 6 e5 Nd5 7 Bxh7+, and White has a winning attack after 7 . . . Kxh7 8 Ng5+. For examples see BAUER, FURMAN, and LJUBOJEVIĆ.

Donner–Portisch Wijk aan Zee 1968 Nimzo-Indian Defence, Rubinstein Variation

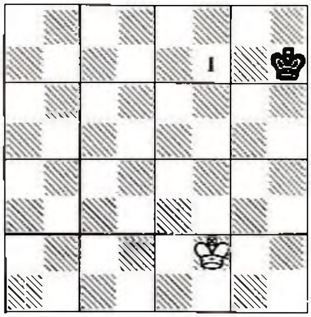
1 d4 Nf6 2 c4 e6 3 Nc3 Bb4 4 e3 c5 5 Bd3 0-0 6 Nf3 b6 7 d5 Bb7 8 e4 b5? 9 e5 bxc4 10 Bb1 Nxd5



11 Bxh7+ Kxh7 12 Ng5+ and Black lost after 12 . . . Kg8 13 Qh5 Qxg5 14 Bxg5 Nxc3 15 a3. If 12 . . . Kg6 13 h4 Nxc3 14 Qg4 Ne4+ 15 Kf1 Nxg5 16 hxg5 Rh8 and White would mate in four commencing 17 Rh6+.

GREFE, JOHN ALAN (1947–), International Master (1975), American player who came first (+8=3−1) equal with KAVALEK in the US Championship, El Paso 1973. They shared the title.

GRID BOARD, a board used for FAIRY PROBLEMS that is divided into groups of squares separated by grid-lines. Each man that is moved must cross one or more of these lines. When the English composer Walter Stead (1898–1976) invented the grid board in 1953 he proposed three vertical and three horizontal grid-lines dividing the normal board into 16 groups of four squares. Since then composers have used grids of other kinds, often making irregular patterns.



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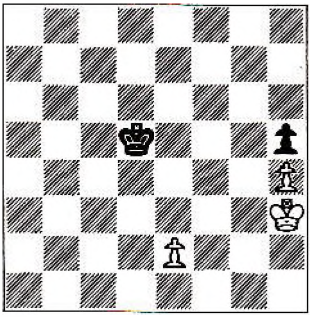
A grid board problem by the Dutch twin brothers Henricus and Pieter le Grand (1935–) that won second prize in the *Fairy Chess Review* tourney, 1954. The piece on f7 is an IMITATOR represented by the symbol I. Black moves first and helps White to give checkmate: 1 Kg6(Ie6) Kc3(Id7) 2 Kf5(Ic6) Kd4(Ib7) 3 Ke4(Ia6) Kd5(Ia7). Black is in check and as he cannot make a move that would enable both his king and the imitator to cross a grid-line he is checkmated.

GRIGORIEV, NIKOLAI DMITRIYEVICH (1895–1938), Soviet player, analyst and study composer, mathematics teacher. During the 1920s he won the Moscow Championship tournament three times (1921, 1922, 1923–4), and he again won the title in 1929 by defeating PANOV in match play (+6=3−3). Also in 1929 he beat MAKOGONOV and drew with NENAROKOV. His best result in six USSR championships (from 1920 to 1929) was fifth place in 1920. He was president of the committee for the three great Moscow international tournaments held between the two World Wars, and was chess editor for *Izvestia* and some periodicals. He died after an operation for appendicitis.

Grigoriev is best known as an endgame analyst, arguably the greatest of his time. He made significant and extensive contributions to endgame knowledge, specialized in pawn endings of which he was the supreme master, analysed many games from master play, and composed many studies, most of them having didactic content. When in 1936 the French magazine *La Stratégie* promoted a tourney for studies with two pawns against one he took 10 of the 12 awards.



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The first prize-winner *ex aequo*, *La Stratégie*, 1936.

1 Kg3 Ke4 2 Kg2 (ZUGZWANG) 2 . . . Ke3 3 Kf1 Ke4 4 Ke1 (not 4 Kf2 Kf4 and White is in zugzwang) 4 . . . Ke3 5 Kd1 Kf4 6 Kd2 Ke4 (if 6 . . . Kg4 7 Ke3) 7 e3 Kf3 8 Kd3 Kg3 9 Ke4 Kg4 10 Ke5 Kxh4 11 Kf4 Kh3 12 e4 Kg2 13 e5 (not 13 Kg5 Kg3=) 13 . . . h4 14 e6 h3 15 e7 h2 16 e8=Q h1=Q 17 Qe2+ Kg1 18 Kg3.

I. A. Kan, *Shakhmatnoe Tvorchestvo N. D. Grigorieva* (2nd edn, 1954) is a comprehensive survey of Grigoriev's contribution to chess.

GRIGORIEV VARIATION, 278, an enterprising line in the SICILIAN DEFENCE favoured by N. D. GRIGORIEV. Usually, White attacks on the king's side, Black on the queen's side.

GRIMM ATTACK, 574, KING'S GAMBIT variation named after the Hungarian player Vince Grimm (1800–72), who with LÖWENTHAL and SZÉN represented Pest in a famous correspondence match against Paris, 1843–5.

GRIMSHAW INTERFERENCE, or Grimshaw theme. A problem by Grimshaw published in the *Illustrated London News*, 1850, shows the following tactic: a black bishop defends against one mating threat, a black rook against another; the lines along which these pieces would be moved to prevent checkmate intersect; when the rook is moved to the intersection square it INTERFERES with the bishop, when the bishop is moved to the intersection square it interferes with the rook. Similar reciprocal interferences may occur with other black men of unlike movement, e.g. a bishop and an unmoved black pawn (a pawn Grimshaw). For examples see CRITICAL SQUARE, ORGAN PIPES, and the problem by LOSHINSKY under BLOCK. Interference of a similar kind between white men would be called a white Grimshaw. (Compare NOWOTNY INTERFERENCE.)

Walter Grimshaw (1832–90), a composer of the transitional period (see PROBLEM HISTORY), won the world's first problem composing tourney in 1854. He was one of a group of Yorkshire composers that included H. E. Kidson, inventor of the ROMAN THEME.

GRINGMUTH NOTATION, a code for transmitting moves by telegraph, sometimes miscalled the UEDEMANN CODE.

MA	NA	PA	RA	SA	TA	WA	ZA
ME	NE	PE	RE	SE	TE	WE	ZE
MI	NI	PI	RI	SI	TI	WI	ZI
MO	NO	PO	RO	SO	TO	WO	ZO
BO	CO	DO	FO	GO	HO	KO	LO
BI	CI	DI	FI	GI	HI	KI	LI
BE	CE	DE	FE	GE	HE	KE	LE
BA	CA	DA	FA	GA	HA	KA	LA

The move is indicated by a four-letter word comprising departure and arrival square designations. Castling is shown by the king's move only:

GAKA or GADA for White, SAWA or SAPA for Black.

D. A. Gringmuth of St Petersburg saw that Uedemann's code had a serious flaw: the transposition of two letters, a common transmission fault, could give a plausible move. His notation, obviating this fault, has long superseded all others and is now the official FIDE code, but it had an unfortunate baptism. The match between the British Chess Club and the St Petersburg Chess Club, 1886–7, was played as a correspondence match, but the moves were sent by telegraph. The British Chess Club was fined by the umpire KOLISCH for repeatedly overstepping the time limit and resigned with ill grace when both games were hopelessly lost.

GROB, HENRY (1904–74), player and author, International Master (1950), artist. He was born in Braunau (now Broumov) in Bohemia of Swiss parents who moved back to Switzerland. In the early 1920s he studied painting in both Geneva and Vienna. From 1923 he played in many chess tournaments and matches besides winning the Swiss Championship twice (1939, 1951) and playing in three Olympiads (1927, 1935, 1952). His best match result was a win (+4=1−1) against MIESES in 1934; and his one outstanding tournament victory was at Ostend 1937 when he tied with KERES and FINE, both of whom he defeated. Grob was also fond of postal play, having allegedly played more than 3,500 correspondence games. Besides completing some 500 portraits and landscapes he kept a bookshop and published a few books himself, notably *Angriff g2–g4* (1942) and *Henry Grob—Der Zeichner und Maler* (1965), a booklet which contains reproductions of 56 of his paintings and drawings, including portraits of ALEKHINE, FISCHER, FLOHR, KOLTANOWSKI, and Mme Chaudé de Silans (1919–), for long France's best woman chess-player.

GROB OPENING, 697, an old line analysed extensively by GROB in his book *Angriff g2–g4* (1942). Other names are: Ahlhausen, Brown, Colibri, Fric, Genoa, San Pier d'Arena, and Spike Opening.

GROTESQUES, see GORGIEV.

GRUENFELD, YEHUDA (1956–), Polish-born Israeli player, International Grandmaster (1980). In a zonal tournament, Lucerne 1979, he was second (+4=2−1) to HÜBNER, but in the Riga interzonal later that year he achieved only a moderate result. Subsequently Gruenfeld won tournaments at Biel 1980 (+7=3−1) and New York 1981.

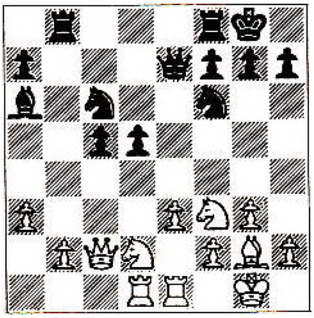
GRÜNFELD, ERNŐ, see GEREBEN.

GRÜNFELD, ERNST (1893–1962), Viennese player, International Grandmaster (1950), author. For a brief period after the First World War he was one of the world's strongest eight or nine players. His best tournament victories were: Meran 1924 (+9=3−1) ahead of SPIELMANN and RUBINSTEIN; Budapest 1926, a tie with MONTICELLI ahead of Rubinstein, RÉTI, and TARTAKOWER; Vienna (Trebitsch Memorial) 1928, a tie with TAKÁCS; and Mährisch-Ostrau 1933. Grünfeld took second place (+6=4−1) to ALEKHINE at Budapest 1921, and came third at Teplitz-Schönau 1922 (after Spielmann and Réti) and at Mährisch-Ostrau 1923 (after LASKER and Réti). He played for Austria in four Olympiads from 1927 to 1935.

Grünfeld was one of the leading openings experts of his time, and this phase of the game so absorbed his interest that it sometimes seemed as if he derived the greatest satisfaction from those games in which he had demonstrated the soundness of his opening play. Although he played many of the openings that characterized the HYPERMODERN movement, and invented one of them himself, he was not adventurous in play, preferring a sound game and the avoidance of complex tactics. He wrote a book on the QUEEN'S GAMBIT in 1924 and an openings manual in 1953.

Grünfeld–Marshall Carlsbad 1929 Queen's Indian Defence

1 d4 Nf6 2 Nf3 e6 3 c4 b6 4 g3 Bb4+ 5 Bd2 Bxd2+ 6 Nbxd2 Bb7 7 Bg2 c5 8 dxc5 bxc5 9 0-0 0-0 10 Qc2 Nc6 11 Rad1 Qe7 12 e3 d5 13 Rfc1 Rab8 14 a3 Ba6 15 cxd5 exd5



White breaks up the HANGING PAWNS after which his major pieces dominate the board, occupying the SEVENTH RANK with decisive effect. 16 b4 c4 17 e4 d4 18 Nxc4 Rfc8 19 Bf1 Ng4 20 e5 Bxc4 21 Bxc4 Ncxe5 22 Nxe5 Nxe5 23 Qf5 Rxc4 24 Rxe5 Qf8 25 Rd5 Rc3 26 R1xd4 Rxa3 27 Rd7 Ra6 28 Qd3 Ra1+ 29 Kg2 Re8 30 Qc3 Ra6 31 Rf4 Ree6 32 Qc7 f6 33 Rd8 Re8 34 Qc4+ Rae6 35 Rd7 R8e7 (this rook is overloaded, having to guard both e6 and a7) 36 Rxa7 Rxa7 37 Qxe6+ Kh8 38 b5 h6 39 Qc6 Qf7 40 b6 Re7 41 Rb4 Rb7 42 Rd4 Kh7 43 Rd8 Re7 44 Rc8 Qb3 45 Rc7 Re5 46 Qxf6 Qd5+ 47 Qf3 Qd6 48 Qf7 Rg5 49 b7 Qb4 50 Rc8 Rb5 51 b8=Q Rxb8 52 Qf5+ g6 53 Qf7 mate.

GRÜNFELD DEFENCE, 175, a popular variation of the KING'S INDIAN DEFENCE named after the grandmaster who introduced it in 1922. In the key variation, 4 cxd5 Nxd5 5 e4 Nxc3 6 bxc3, Black hopes to gain sufficient counter-play by attacking

White's CLASSICAL CENTRE. Ernst GRÜNFELD's idea has been used in other contexts: e.g. the KEMERI, 211, and COUNTERTHRUST, 212, VARIATIONS. (See MAKOGONOV.)

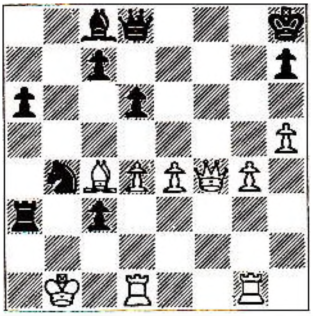
GRÜNFELD GAMBIT, 197, a pawn sacrifice in the GRÜNFELD DEFENCE: 6 cxd5 Nxd5 7 Nxd5 Qxd5 8 Bxc7.

GUATEMALA DEFENCE, 229, a weak line played by Guatemala Chess Club in a correspondence game, 1949.

GUFELD, EDUARD YEFIMOVICH (1936–), Soviet player, International Grandmaster (1967), chess journalist. A competitor in eight USSR championships from 1959 to 1972, he achieved his best result, seventh (+6=10−3) equal with POLUGAYEVSKY, in 1963. His best international tournament achievements were a second place (+9=4−2) after ANDERSSON at Camagüey 1974, and two wins at Tbilisi: a tie with GEORGADZE in 1974 and an outright win (+7=8) in 1980.

Bagirov–Gufeld Kirovabad 1973 King's Indian Defence, Sämisch Variation

1 d4 g6 2 c4 Bg7 3 Nc3 d6 4 e4 Nf6 5 f3 0-0 6 Be3 Nc6 7 Nge2 Rb8 8 Qd2 a6 9 Bh6 b5 10 h4 e5 11 Bxg7 Kxg7 12 h5 Kh8 13 Nd5 bxc4 14 hxg6 fxg6 15 Qh6 Nh5 16 g4 Rxb2 17 gxh5 g5 18 Rg1 g4 19 0-0-0 Rxa2 20 Nef4 exf4 21 Nxf4 Rxf4 22 Qxf4 c3 23 Bc4 Ra3 24 fxg4 Nb4 25 Kb1



Black could now win back material (25 . . . c2+); instead he finds a remarkable mating finish based on the strength of his ADVANCED PAWN. 25 . . . Be6 26 Bxe6 Nd3 27 Qf7 Qb8+ 28 Bb3 Rxb3+ 29 Kc2 Nb4+ 30 Kxb3 Nd5+ 31 Kc2 Qb2+ 32 Kd3 Qb5+ Black resigns; if 33 Kc2 Qe2+ 34 Kb3 Qb2+ 35 Kc4 Qb5 mate.

GUIDELLI, GIORGIO (1897–1924), Italian composer of TWO-MOVERS, engineer. He began composing in 1913 and soon became one of the pioneers of the two-mover renaissance which began around that time. A leading member of the GOOD COMPANION CHESS PROBLEM CLUB, he was proclaimed champion composer of the club in 1917. Appropriately, he came from a family descended from Guido Novello, reputed author of the BONUS SOCIUS MS. He won about 100 tourney awards in a career prematurely ended by his death from pneumonia. *The Good Companion Two-Mover* (1923) contains more than 70 of his best problems.

GUIMARD, CARLOS ENRIQUE (1913–), Argentine player, International Grandmaster (1960). He won the national championship in 1937, 1938, and 1941, gaining the title by match play when he scored +4=4 against Roberto G. Grau (1900–44), +7=1−2 against Luis R. Piazzini (1905–), and +7=2 against Carlos H. Maderna (1910–76). At Berlin in 1937 he made his best tournament result, a tie with RELLSTAB for first prize ahead of SÄMISCH, BRINCKMANN, and four other German players. Guimard played in the Olympiads of 1937, 1939, 1950, and 1954.

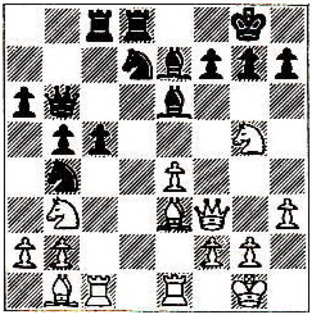
GUIMARD VARIATION, 653 in the FRENCH DEFENCE.

GULKO, BORIS FRANTSEVICH (1947–), Soviet player, International Grandmaster (1976), psychologist. At the age of 20 he entered the only USSR Championship to be played on the Swiss system, Kharkov 1967. There were 136 competitors and he shared 89th place. For a time his chess activities were reduced. He came back in 1974 to win the Moscow Championship and to follow with several good tournament achievements: Vilnius 1975, a zonal event, first (+4=10−1) equal with BALASHOV, SAVON, and TSESHKOVSKY; USSR Championship 1975, category 12, second (+7=5−3) equal with ROMANISHIN, TAL, and VAGANYAN after PETROSYAN; Cienfuegos 1976, first (+7=7); USSR Championship 1977, first (+4=11) equal with DORFMAN—they shared the title; Nikšić 1978, category 13, first (+5=6) equal with TIMMAN; and Moscow Championship 1981, first.

Gulko's wife, *née* Anna M. Akhsharumova, a keen player who has the title of International Woman Master, came third in the USSR Women's Championship 1982.

Gulko–Portisch Nikšić 1978 Spanish Opening, Bogoljubow Variation

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5 0-0 Be7 6 Re1 b5 7 Bb3 d6 8 c3 0-0 9 d4 Bg4 10 Be3 exd4 11 cxd4 Na5 12 Bc2 c5 13 dxc5 dxc5 14 Nbd2 Nc6 15 Rc1 Nb4 16 Bb1 Rc8 17 h3 Be6 18 Nb3 Qb6 19 Ng5 Rfd8 20 Qf3 Nd7

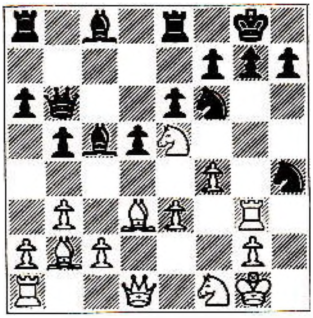


21 e5 g6 22 Qg3 Nf8 23 Ne4 Bxb3 24 axb3 Ne6 25 f4 Nd4 26 f5 Nxf5 27 Nf6+ Kh8 28 Bxf5 gxf5 29 Bg5 Rg8 30 e6 c4+ 31 Kh1 f4 32 Qc3 Rg7 33 Nh5 f6 34 Bxf6 Bxf6 35 Qxf6 Rg8 36 Nxg7 Black resigns.

GUNSBERG, ISIDOR ARTHUR (1854–1930), player, chess journalist. Born in Budapest (as Günzberg), he was brought to England when about nine years old, later to become naturalized. He developed his talent in the London of the 1870s, then the world's chess centre. An opportunity to operate the automaton MEPHISTO led to his decision to become a chess professional at the age of 25. In 1881 he lost a match against BLACKBURNE, but he improved rapidly in the next few years. In July 1885 he decisively won a national tournament held in London, and a few weeks later he surprised the chess world by winning the Hamburg international tournament ahead of half the world's best dozen players: Blackburne, ENGLISCH, MASON, TARRASCH, WEISS, and MACKENZIE. The following year he defeated Blackburne (+5=6−2) and BIRD (+5=3−1), and in 1887 he shared first prize with BURN (+8−1) ahead of Blackburne and ZUKERTORT in the London tournament. When the Sixth American Chess Congress was held in 1889 STEINITZ agreed to play a world championship match against the winner. CHIGORIN and WEISS tied for first prize; Steinitz had already played Chigorin, and Weiss was not interested in a match. Consequently Gunsberg, who won the third prize, met Chigorin in a match, a stirring affair that ended in a draw (+9=5−9). Then Steinitz accepted Gunsberg's challenge; they played in New York, and after a hard struggle lasting about seven weeks (1890–91) Gunsberg lost (+4=9−6). Subsequently he played in about a dozen strong tournaments, the last in 1914; but he achieved only moderate results, perhaps because he was increasingly giving his time to other chess activities. A conscientious and punctual worker, he probably edited more chess columns than anyone else, and was one of the few who made an adequate, if sparse, livelihood from chess. Gunsberg was also a competent tournament organizer, and was especially proud of his five-stage thirty-six-player tournament at Ostend 1906. He wanted to give young players a chance, noting that there were many tournaments to which only the well-known masters were invited; at this tournament the careers of RUBINSTEIN (third prize), BERNSTEIN (equal fourth), and PERLIS (ninth) were fairly launched.

Gunsberg–Chigorin 8th match game 1890 Queen's Pawn Opening

1 Nf3 d5 2 d4 Nf6 3 e3 e6 4 Bd3 Bd6 5 b3 Nbd7 6 Bb2 0-0 7 Nbd2 Re8 8 Ne5 Nf8 9 f4 c5 10 0-0 a6 11 Rf3 b5 12 dxc5 Bxc5 13 Rg3 Ng6 14 h4 Qb6 15 Nf1 Nxh4



A KING HUNT now begins. 16 Nxf7 Kxf7 17 Bxf6 gxf6 18 Qh5+ Ke7 19 Qxh4 Bd7 20 Rg7+ Kd6 21 Qxf6 Bxe3+ 22 Nxe3 Qxe3+ 23 Kf1 Rad8 24 Re1 Qd2 25 Re2 Qe1+ 26 Kf2 Kc6 27 Rxh7 Rf8 28 Rxe6+ Kc7 29 Rc6+ Kb7 30 Rb6+ Black resigns, otherwise he is mated in three.

GUNSBERG DEFENCE, 519 in the SCOTCH GAME.

GURETZKY-CORNITZ, BERNHARD VON (1838–73), German analyst, barrister. He composed MORE-MOVER problems and analysed the EVANS GAMBIT but is remembered for his detailed examination of the ending rook and pawn v. bishop (*Schachzeitung*, 1860 and 1863) and that of queen v. rook and pawn (*Neue Berliner Schachzeitung*, 1864).

GURGENIDZE, BUKHUTY IVANOVICH (1933–), Soviet player from Georgia, International Grandmaster (1970), geologist. In the USSR Championship of 1958, his second attempt, he came seventh, and although he played in another six championships, the last in 1968, he never bettered this result. At his best during the 1960s he shared first prize with TAL in the Tbilisi tournament, 1969–70; both scored +7=7−1.

GURGENIDZE VARIATION, 300 in the CARO–KANN DEFENCE, introduced by GURGENIDZE in the 1960s; Black's intention is to answer 4 exd5 by 4 . . . b4 5 Ne2 cxd5. Also 678 in the ROBATSCH DEFENCE.

GURVICH, ABRAM SOLOMONOVICH (1897–1962), Soviet study composer, International Judge of Chess Compositions (1956), literary and dramatic critic. His first and perhaps his best composing period was from 1925 to 1931. Shortly after the Second World War he recommenced study composition and in 1961 he was awarded first prize in the sixth USSR composing championship. In the same year he published *Etyudi*, the first part consisting of 70 of his studies, the second part a long essay on the art of studies accompanied by 69 examples. (See ECHO.)

H

HABERDITZ VARIATION, 654 in the FRENCH DEFENCE, tested in correspondence play by the Viennese analyst Frans Haberditz (*c.*1901–57).

HALBERSTADT, VITALY (1903–67), player, analyst, and composer, International Judge of Chess Compositions (1957). Born in Odessa, he spent most of his adult life in Paris, and became a naturalized French citizen. He won the championship of Paris in 1925 and played in other national tournaments; in one of these (Hyères 1926) he won a BRILLIANCY PRIZE for his game against JANOWSKI. He was also interested in the basic endgame, for which he made some original analyses, but he is best remembered for his studies. These often featured CONJUGATE SQUARES, about which he and DUCHAMP wrote a book in 1932, *L'Opposition et les cases conjugées sont réconciliées*. In 1954 he made a collection of 100 of his own compositions and published these along with some work by other composers in his book *Curiosités tactiques*. (See DIDACTIC POSITION.)

HALF-BATTERY, a problemist's term for a situation in which a BATTERY (in the problem sense) would be created on a line if either of two pieces of the same colour were moved off the line. For an example see WHITE CORRECTION.

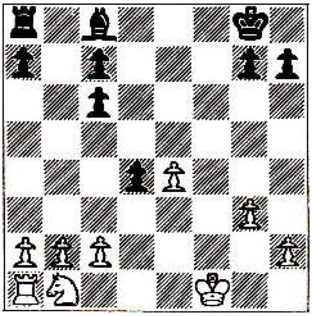
HALF-CENTRE, a PAWN CENTRE that arises after an exchange of centre pawns that leaves one player with a centre pawn on his fourth rank and his opponent with a pawn on its third rank on the adjoining centre file. For example, after 1 e4 e5 2 Nf3 d6 3 d4 exd4 4 Nxd4, or 1 e4 c6 2 d4 d5 3 Nc3 dxe4 4 Nxe4 White has a half-centre. He has greater freedom for his pieces and his centre pawn attacks two squares in the enemy camp. For these reasons the traditional view, to which TARRASCH subscribed, is that a half-centre brings advantage to its possessor. Even in Tarrasch's time, however, it was known that the pawn on the fourth rank could become an object of attack. For example, after 1 e4 e5 2 Bc4 Nf6 3 d3 d5 4 exd5 Nxd5 Black has a half-centre, but if White continues 5 Nf3 Nc6 6 0-0 Be7 7 Re1 his pressure on the king's pawn gives him a strong initiative. (See SPACE for a game in which the defender systematically undermines a half-centre and equalizes the game.)

HALF GIUOCO PIANO, 494, the SEMI-ITALIAN OPENING.

HALF-OPEN FILE, a file on which only one player has a pawn or pawns. His opponent may seek advantage by using a rook to control such a file, commonly said to be 'his' file.

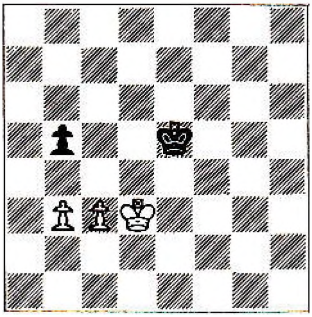
Marshall–Lasker 1st match game, World Championship 1907 Spanish Opening, Nyholm Attack

1 e4 e5 2 Nf3 Nc6 3 Bb5 Nf6 4 d4 exd4 5 0-0 Be7 6 e5 Ne4 7 Nxd4 0-0 8 Nf5 d5 9 Bxc6 bxc6 10 Nxe7+ Qxe7 11 Re1 Qh4 12 Be3 f6 13 f3 fxe5 14 fxe4 d4 15 g3? Qf6 16 Bxd4 exd4 17 Rf1 Qxf1+ 18 Qxf1 Rxf1+ 19 Kxf1



White has one half-open file, which, however, he has no means of exploiting. On the other hand Black can exploit his half-open b-file: first he attacks a pawn then he advances the rook and moves it along the ranks creating in effect if not in name more half-open files. 19 . . . Rb8 20 b3 Rb5 21 c4 Rh5 22 Kg1 c5 23 Nd2 Kf7 24 Rf1+ Ke7 25 a3 Rh6 26 h4 Ra6 27 Ra1 Bg4 28 Kf2 Ke6 29 Kg2 Ke5 30 a4 Rf6 31 Re1 d3 32 Rf1 Kd4 33 Rxf6 gxf6 34 Kf2 c6 35 a5 a6 36 Nf1 Kxc4 37 Ke1 Be2 38 Nd2+ Ke3 39 Nb1 f5 40 Nd2 h5 41 Nb1 Kf3 42 Nc3 Kxg3 43 Na4 f4 44 Nxc5 f3 45 Ne4+ Kf4 46 Nd6 c5 47 b4 cxb4 48 c5 b3 49 Nc4 Kg3 50 Ne3 b2 White resigns.

HALF-PASSED PAWN, a pawn on a HALF-OPEN FILE that a player might advance with the support of another pawn so that he gains a PASSED PAWN on that file. NIMZOWITSCH called the half-passed pawn a candidate, i.e. a candidate for promotion.



White's pawn on c3 is a half-passed pawn and he could obtain a passed pawn by 1 c4 although this would lead to a draw if Black were to reply 1 . . . Kd6. Instead White wins by 1 Ke3 Kd5 2 Kf4 Kd6 3 Ke4 Ke6 4 Kd4 Kd6 5 b4 and Black is in ZUGZWANG.

HALF PIN, a situation in which two men of the same colour are so placed on a line that if either were moved off the line the other would be pinned. The term, invented by MANSFIELD in 1915, is mostly used by composers although half pins are not unusual in play. For example, after 1 d4 d5 2 c4 e6 3 Nc3 Nf6 4 Bg5 Nbd7 5 e3 c6 6 Nf3 Qa5 7 Nd2 there is a half pin on the diagonal a5–e1.

HALL VARIATION, 346, sometimes miscalled a gambit, an ineffective line suggested by John Edmund Hall (1853–1941) of Bradford and played in the game Gunsberg–Mortimer, London 1887.

HAMILTON-RUSSELL, FREDERICK GUSTAVUS (1867–1941), liberal patron and, in his last years, president of the British Chess Federation. In 1927 he donated a gold cup to FIDE to be the trophy for its international teams tournaments which were just beginning and later became known as OLYMPIADS. The Hamilton-Russell cup is still awarded to the winning team.

HAMMOND, ALEX (1888–1962), British expert in fine chess sets. He built up a collection of chessmen over a period of 40 years, during much of the time as a dealer. He wrote *The Book of Chessmen* (1950) in which he displayed an understanding of chess history not commonly found amongst collectors.

HAMPPE–ALLGAIER GAMBIT, 324, variation of the VIENNA GAME (once called the Hamppe Opening) that is akin to the ALLGAIER GAMBIT.

HAMPPE–MUZIO GAMBIT, 322, variation of the VIENNA GAME that has a similarity to the MUZIO GAMBIT, 597.

HAMPPE OPENING, 315, now known as the VIENNA GAME. Mentioned by PONZIANI and first analysed by JAENISCH in 1842, it was taken up a year or so later by the Swiss player Carl Hamppe (1814–76), a senior government official in Vienna.

HANDBUCH (German, handbook), the recognized abbreviation for Bilguer's *Handbuch des Schachspiels*, possibly the most influential chess-book for a period of 90 years. Commenced by Paul Rudolf von Bilguer (1815–40), the book was completed by a fellow member of the PLEIADES, von der LASA. The first edition in 1843 has xii + 376 + 124 pp. of which the first 44 contain general rules and tips and then a chronological survey of writers, the next 332 pages give openings analysis, and book 2, the last 124 pages, covers endgames. The eighth and final edition, published in 11 parts between 1912 and 1916, has vi + 1,040 pages and uses smaller type. After 16 pages of general introduction there are 118 pages of history, 752 pages of openings analysis, 146 pages on the endgame, and a few pages of corrections. In the pages on openings there are 250 illustrative games. In 1921 MIESES published a 51-page *Ergänzungsheft* updating some opening variations, and in 1930 KMOCH published a *Nachtrag* of 232 pages all but two of which contain openings analysis. Most users of the *Handbuch*, especially those not familiar with the German language, think of it solely in the context of openings, in which respect its editorial judgement and typographical layout have not been surpassed.

Besides the first edition von der Lasa edited the next four (1852, 1858, 1864, 1874). The sixth edition (1880) by Constantin Schwede (1854–1917) was distinguished by a history derived from van der LINDE, the seventh (1891) by Emil Schallopp (1843–1919) benefited from the assistance of BERGER and L. PAULSEN, and the final edition (1916–21) by SCHLECHTER included major contributions from Berger, Otto Gustav Koch (1849–1919), KOHTZ, SPIELMANN, TARRASCH, and TEICHMANN.

HANDICAP, a method of compensating for the difference in skill between two chess-players. If one player is substantially stronger than his opponent then such one-sidedness deprives the weaker player of the chance to develop his ideas (they are forestalled) and blunts the edge of the stronger. In past times when it was not easy to meet players of comparable strength many different handicapping ideas were devised. Most have become unfashionable, and perhaps unnecessary.

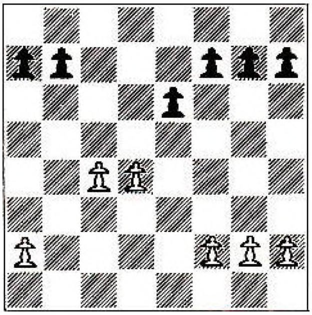
Handicaps may be classified into seven groups: material odds; special restrictions such as the stronger player must mate on a certain square or with a PION COIFFÉ; weighting of results such as counting draws as a win for the weaker player or as with DESCHAPELLES undertaking to win proportionately more games; knowledge restrictions by playing an unorthodox game, also favoured by Deschapelles; differential stakes; physical restrictions such as playing blindfold or simultaneously; and playing to different time-limits.

Material odds has been the most common handicap. The smallest commonly found is PAWN AND MOVE followed by PAWN AND TWO MOVES. Other odds are giving the exchange, knight, rook, or queen. All these odds change the nature of the game. The weaker player has merely to seek exchanges and need not attempt creative play. The nature of the game would not be changed if handicapping were by means of different time-limits, but this is almost untried although suitable timing devices are available.

HANDICAP TOURNAMENT. The contestants give or receive handicaps according to their skills, perhaps measured by their grading. In the 19th century STEINITZ, ZUKERTORT, and other great masters played in handicap tournaments but such events are now organized only at club level.

HANGING CENTRE, HANGING PAWNS on the centre files, especially when they form a CLASSICAL CENTRE.

HANGING PAWNS, a PAWN ISLAND consisting of two united pawns on HALF-OPEN FILES. The term, attributed to STEINITZ, is used only when at least one pawn is on one of the four central files. The pawn formation in the diagram shows hanging pawns on the c- and d-files, where they most commonly occur.



In themselves hanging pawns are neither strong nor weak. If they stand abreast on the fourth rank they attack four squares in the enemy's camp, perhaps restricting his mobility. Sometimes one of the pawns may advance to support an attack as in the games given under SEIRAWAN and STÅHLBERG. On the other hand the hanging pawns may be hard to defend because they cannot be guarded by pawns on adjoining files and are subjected to frontal attack on the half-open files or attack from enemy pawns on adjoining files. In the games given under PAWN FORMATION (Petrosyan's game) and FISCHER the pawns, no longer able to remain abreast, become blocked and in consequence impotent; in the game given under GRÜNFELD the hanging pawns are broken up by flank attack.

HANHAM VARIATION, 536 in the PHILIDOR DEFENCE. At the New York tournament 1889 the American player James Moore Hanham (1840–1923) reintroduced the LORD VARIATION with a superior idea in mind: he had devised a way by which Black could defend his e-pawn and thus maintain a DEFENSIVE CENTRE. This variation, usually arising from the sequence 1 e4 e5 2 Nf3 d6 3 d4 Nf6 4 Nc3 Nbd7, was endorsed by NIMZOWITSCH, and has become one of the main lines in the PHILIDOR DEFENCE.

HANNEKEN DEFENCE, 570, the COZIO DEFENCE to the KING'S GAMBIT, analysed by the Prussian General Hermann von Hannecken (1810–86) in *Schachzeitung*, 1850.

HANSTEIN GAMBIT, 605 in the KING'S GAMBIT Accepted. This line, given by COZIO, has no special connection with the Berlin player Wilhelm Hanstein (1811–50).

HARKNESS SYSTEM, an auxiliary scoring system also known as the MEDIAN SYSTEM. It was promoted by Kenneth Harkness (1898–1972), Scottish-born organizer of chess in the USA.

HARKSEN GAMBIT, 374 in the SPANISH OPENING, proposed by the Swedish study composer Alfred Harksen (1886–1971) in *Deutsche Schachzeitung*, 1914.

HARMAN, JOHN RICHARD (1905–), British patent official and study enthusiast. His collection of more than 25,000 studies, classified in accordance with the GBR CODE and in many other ways devised by him, is available to tourney judges seeking advice about ANTICIPATION.

HARRWITZ, DANIEL (1823–84), German from Breslau who was probably the world's best active player in the mid-1850s. 'The modern generation', said LASKER in 1932, 'fails to do justice to him. He was a great player.' In 1845 Harrwitz went to Paris where he was regarded as the equal of KIESERITZKY, and in 1846 they both went to London. There they took part in a triangular simultaneous contest with STAUNTON; each played the other two, Staunton conceding odds of a rook, the others playing blindfold. Staunton defeated Kieseritzky while Harrwitz won both his games. He was already an expert blindfold player. In the same year Harrwitz lost a match to Staunton for 21 games up: seven played level, seven at PAWN AND MOVE, seven at PAWN AND TWO MOVES. (Staunton conceded the odds.) Harrwitz scored −7, +6=1−1, and +3−4 respectively. It was his first big match, in which, curiously, he fared better with pawn and move than with pawn and two. Staunton considered it his hardest match, although Harrwitz was not yet at his full strength. Visiting Breslau in 1848 Harrwitz met ANDERSSEN over the board for the first time. They played a match for 11 games up; when the score stood at five wins each they agreed to end the match. After Harrwitz lost the first game he took five days off to recuperate. To avoid revolutionary turmoil Harrwitz left his home town shortly afterwards and returned to London. His next important match was in 1852 when he defeated WILLIAMS (+7=3). He also defeated Williams in matches in 1853, and in one of these, when Harrwitz had suffered two losses, he went to visit Hamburg before returning to finish the match. In the same year he played with LÖWENTHAL for the first to win 11 games. When trailing badly (his score was +2=1−7) Harrwitz took himself off to Brighton. Löwenthal had provided for such an eventuality in the conditions, and Harrwitz lost two games by default. Harrwitz returned, fought with great determination, and won (+11=12−10).

There was much acrimony between rival supporters. One man hired an organ-grinder to play outside the window knowing this would upset Löwenthal more than Harrwitz, and another, defying the non-smoking rule, blew thick cigar smoke into Löwenthal's face. The gentle Löwenthal was a surrogate for his chief supporter, Staunton. Harrwitz had challenged Staunton but had been unable to agree terms, some blaming one party, some the other. From Jan. 1853 to June 1854 Harrwitz was proprietor and editor of the *British Chess Review*, an excellent periodical except perhaps for its anti-Staunton bias. The English player Augustus Mongredien (1807–88), who knew Harrwitz, wrote: 'He had the misfortune of being both contentious and witty—the former quality involving him into constant disputes, and the latter rendering these disputes both bitter and personal.' Staunton, of course, could well hold his own.

Soon Harrwitz departed for Paris to become professional at the CAFÉ DE LA RÉGENCE following Kieseritzky's death. Although physically unattractive, 'all head and brains' on a tiny body, he was a sparkling conversationalist and popular at the Régence. At Manchester in 1857 he played in his only tournament, in which he was knocked out in the first round by Anderssen. According to Löwenthal Harrwitz subsequently played three games against Anderssen, winning them all. In 1858 Harrwitz was defeated by MORPHY (+2=1−5). His conduct during the match (he took more than one of his usual 'vacations') and the ill grace with which he faced defeat combined with the excessive adulation accorded to Morphy lost Harrwitz the sympathy of the public and cost him his job. Later he told friends that Morphy was by far the greatest player he had met. When KOLISCH came to Paris in 1859 Harrwitz played him a few games (+1=1−2), but was unable to recover his confidence. Receiving a modest inheritance after his father's death he retired to Bolzano in the Austrian Alps, emerging in 1878 to make a tour 'to see old friends and scenes of past glories once more before he died'. (See LOSE A MOVE; TRAP.)

HARRWITZ ATTACK, 86, a QUEEN'S GAMBIT Declined variation favoured by HARRWITZ and also by RUBINSTEIN after whom it is sometimes named. Harrwitz played it successfully in matches, notably in 1853 against LÖWENTHAL and in 1858 against MORPHY, who considered the line so strong that he declined to meet the Queen's Gambit again, preferring the DUTCH DEFENCE, 120. More recently KORCHNOI employed the Harrwitz Attack in his world championship matches of 1978 and 1981.

HARTONG, JAN (1902–), Dutch composer, specialist in orthodox TWO- and THREE-MOVERS, International Master for Chess Compositions (1959), director of an insurance company. (See ORGAN PIPES.)

Niemeijer, *Jan Hartong* (1946) contains 139 problems; *Twee zielen twee gedachten* (1959) contains 100 problems by Hartong and 100 by LOSHINSKY.

HĀRŪN AR-RASHĪD (*c.*763–809), ‘Abbāsid caliph of Islam 786–809. Allegedly the first of his dynasty to play chess, 'he favoured good players and granted them pensions.' Under his caliphate the golden age of SHATRANJ began; court patronage continued, and early in the 9th century three grandmasters emerged: RABRAB, Abū'n-Na‘ām, and Jābir al-Kūfī. In time they were followed by al-‘ADLĪ, ar-RĀZĪ, as-SŪLĪ, and other great players. Hārūn ar-Rashīd's court at Baghdad is idealized in *The Arabian Nights Entertainment*, sometimes called *The Thousand and One Nights*. This compilation of folk-tales was made some centuries after his death and the chess passages it contains have no historical basis.

HAUPTTURNIER, German for premier tournament and like its English equivalent usually the second level event after the master tournament. Soon after its founding in 1877 the Deutscher Schachbund began the practice of organizing a *Hauptturnier* at each of its congresses. The winner or sometimes the second prize winner was subsequently entitled to play in a DSB master tournament and if he then won at least a third of his games (the *Meisterdrittel*) he gained the title of master.

HAVEL, MIROSLAV (1881–1958), pseudonym of the Czech composer Miroslav Kostal, International Judge of Chess Compositions (1956), official in the Ministry of Railways. 'I endeavoured', he writes, 'to bring the Bohemian problem, as to its form, and especially economy of means, to its highest perfection.' He succeeded. (See BOHEMIAN.)

I. Mikan, *M. Havel České Granáty 1898–1958* (1975) contains 1,701 compositions by Havel.

HEATHCOTE, GODFREY (1870–1952), English composer specializing in orthodox THREE- and MORE-MOVERS, lawyer. From the 1890s he and the English composer Percy Francis Blake (1873–1936) were the two leading exponents of the so-called English style. (See PROBLEM HISTORY.) For an example of this style applied to a two-mover TASK see KNIGHT WHEEL.

Marble, Hume, and White, *Chess Idylls* (1918) contains 300 problems by Heathcote.

HEATH VARIATION, 556 in the KING'S GAMBIT Declined, a kind of EVANS GAMBIT invented by the German player Schulder, played by LÖWENTHAL in his first match game against HARRWITZ, 1853, and named after C. B. Heath who published analysis in the *British Chess Magazine*, 1922–3.

HECHT, HANS JOACHIM (1939–), International Grandmaster (1973). In 1970 Hecht won the

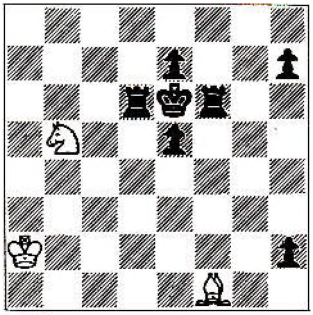
West German Championship and shared first prize with MATULOVIĆ and DAMJANOVIĆ in the Bad Pyrmont tournament. Around this time he decided to turn professional. His income dropped but his play improved, one result of which was a tie for first prize with ANDERSSON and SPASSKY at the Dortmund tournament 1973 (category 9). In 1974, wanting to marry, he took a post in local government, resuming his amateur status. He played in the Olympiads many times from 1962. In 1980 he became an International Correspondence Chess Master.

HEDGEHOG DEFENCE, 423 in the SPANISH OPENING. Whether the name signifies the shape of Black's pawn formation or an unbreachable position it seems inappropriate: Black cannot maintain his pawn on e5, for the attempt to do so would lead him into the TARRASCH TRAP, 424. (See FRIENDLY GAME.)

The term 'hedgehog position' is sometimes used by players to define any supposedly impregnable defensive situation.

HEINRICHSEN OPENING, 7, noted with stern disapproval by Ruy LÓPEZ but advocated by the Lithuanian Arved Heinrichsen (1876–1900); also known as Kotrč or Dunst Opening.

HELPMATE, a type of problem invented by Max Lange (see MAX LANGE ATTACK) in 1854. Black (personified) gets himself checkmated, helping White to this end, a stipulation indicated by the symbol h‡(h≠). Black commences play, and it is customary for each numbered move to consist of a black SINGLE-MOVE and the following white single-move, the reverse of the normal practice. A composer may choose TWIN or DUPLEX form, add set play (for which White moves first), or provide two or more solutions. He may add 'intentional DUALS' which are called variations, and are indicated by a series of numbers; for example, for a helpmate in two the numbers 1.1.2.1. would indicate that two lines of play begin on the third single-move, i.e. on Black's second move.



h≠3

A helpmate by PAROS that won first prize in the FIDE tourney, 1958. There are four twins: one as set, and the others with the knight removed from b5 and placed on d3, f3, or h5. The four solutions show ALLUMWANDLUNG and model mates.

(N on b5) 1 h1=B Bd3 2 Bc6 Bg6 3 Bd7 Nc7
(N on d3) 1 h1=Q Bg2 2 Qh5 Be4 3 Qf7 Nc5
(N on f3) 1 h1=N Bb5 2 Ng3 Bc6 3 Nf5 Ng5
(N on h5) 1 h1=R Bb5 2 Rhd1 Be8 3 R1d5 Ng7.

For other examples see GRID BOARD and SERIES-MOVER. Help-play also occurs in the HELP-STALEMATE and the help-RETRACTOR.

HELP-STALEMATE, a problem similar to the helpmate except that the two sides conspire to stalemate the black king, a stipulation indicated by the symbol hp. Black moves first.

HENLEY, RONALD WATSON (1956–), International Grandmaster (1982), a Texan who competed in one of the largest tournaments of recent times, Surakarta–Denpasar 1982; he scored +12=11−2 and shared first prize with BROWNE ahead of CHRISTIANSEN, SOSONKO, HORT, MILES, GHEORGHIU, and RIBLI.

HENNEBERGER VARIATION, 635, a dubious line in the FRENCH DEFENCE. Also 94 in the QUEEN'S GAMBIT Declined, sometimes called the Swiss Variation, analysed by A. RABINOVICH in 1922 and played eight times by ALEKHINE when he had the black pieces against CAPABLANCA in their championship match of 1927; Alekhine won one game and drew seven, a comparative success, but the variation was not popular subsequently. Both variations are named after the Swiss master Walter Henneberger (1883–1969). (See CO-OPERATION.)

HENNIG–SCHARA GAMBIT, 57 in the QUEEN'S GAMBIT Declined. See SCHARA–HENNIG GAMBIT.

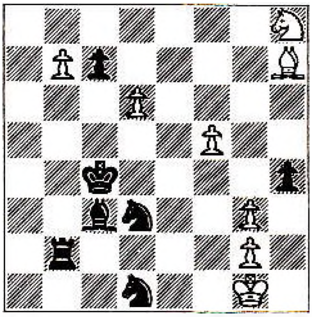
HENRY, W. R., pseudonym of William Henry Russ (1833–66), pioneer American archivist. One of the first to recognize the importance of chess columns, he indexed them, compiled a manuscript collection of all problems published in America, and interested the American composer E. B. Cook (1830–1915) in a joint effort to secure publication. Although the probability of success was small and there were no chances of financial gain Henry worked on, assembled more than 4,000 problems, and wrote 'lifelets' of American composers with their portraits. He experimented with typefaces for diagrams and had 960 of the problems printed, spending $700. He established that a problem by C. H. STANLEY, *Spirit of the Times*, 1 Mar. 1845, was the first to be published in America. Henry did not live to see the publication of the book, *American Chess Nuts* (1868), by Cook, Henry, and Gilbert.

His end does not tally with the novelist's image of chess-players as cold, calculating, and efficient.

Having unofficially adopted an 11-year-old girl and paid for her upbringing, he proposed marriage when she was 21. She rejected his offer and one evening in Brooklyn he shot her four times in the head, jumped into the river to drown himself, found the tide out, climbed out, and shot himself twice in the head; muddy and freezing, he was arrested, interrogated, and taken to hospital. His injuries were not necessarily fatal, but he died ten days later, lacking the will to live. The woman survived.

HERALDRY, a subject much invaded by the use of chess pieces as symbols. The rook and knight are often used on coats of arms, parts of which may be chequered although rarely as an 8 × 8 square. Many families throughout Europe who have the equivalent of rook as part of their name show such a device on one of their charges. Sometimes this takes the form of a medieval bifurcated rook rather than a castle tower, which has led to false conclusions about the nature of the charge. Some have argued that the use of chess pieces as heraldic devices indicates the widespread playing of chess among the nobility; but only the pieces that have a natural affinity with chivalry and its horses and castles are found frequently, and such chess pieces have been used by families with no special interest in the game.

HERBSTMAN, ALEXANDER OSIPOVICH (1900–82), Soviet study composer, International Judge of Chess Compositions (1956), International Master for Chess Compositions (1959), professor of philology. He spent much of his childhood near Lucerne where he learned chess, and in 1923 while studying in Moscow became interested in chess studies. *Izbrannye Shakhmatny Etyudi* (1964), containing 120 of his studies and a 60-page essay on study composition, is one of his several books. In Dec. 1979 he left the Soviet Union and after a short period in Rome settled in Sweden, where he died. (See SQUARE VACATION.)



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A study by Herbstman that won first prize *ex aequo* in the *Magyar Sakkvilág* tourney 1927. If White plays 1 dxc7 his passed pawns will be lost or his king will be hunted down. First he makes a FLIGHT at h7: 1 Bg8+ Kc5 2 dxc7 Bd4+ 3 Kh2 hxg3+ 4 Kh3 N1f2+ 5 Kh4 Bf6+ 6 Kh5 Nf4+ 7 Kh6 Ng4+ 8 Kh7, and now 8 . . . Rxb7 9 Nf7 Rxc7 stalemate.

HERZFELD DEFENCE, 591, sometimes called the Portuguese or Vienna Defence, analysed by Sebastian Herzfeld (*c.*1823–1906), a Viennese physician, in 1870. In 1889 STEINITZ rightly called it the strongest defence to the Salvio Gambit and in the same year the Viennese player Adolf Csánk published his analysis in the *Chess Monthly*.

HETERODOX CHESS, see UNORTHODOX CHESS.

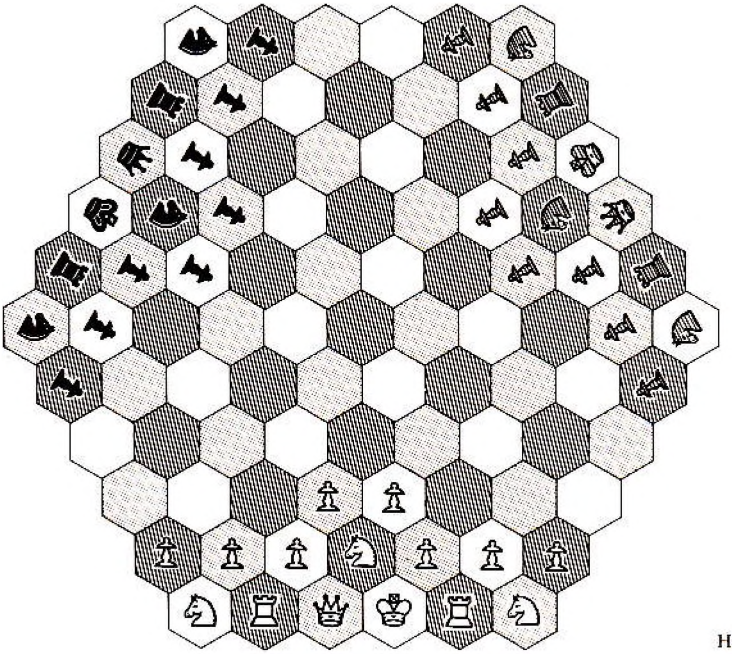
HETERODOX PROBLEMS, the official FIDE term for FAIRY PROBLEMS.

HEXAGONAL CHESS, unorthodox play on boards divided into hexagonal spaces. The earliest known version was suggested by the Viennese engineer Siegmund Wellisch in 1912. He chose a hexagonal board as the most logical shape for THREE-HANDED CHESS and 91 hexagons as the nearest equivalent (for three players) to the 64 squares used by two players in orthodox chess. So that no adjacent hexagons are of the same colour a third hue is needed, and he chose red. The diagram on page 144 shows the array.

The king is moved to one of six adjoining hexagons, the knight to the nearest hexagon of the same colour (and so three knights are needed to cover the board), the rook in straight lines through the sides of hexagons. There are no bishops. The queen combines the powers of the rook and knight. The pawns are advanced through the sides of hexagons to arrive or capture on one of the two hexagons lying ahead.

In 1949 Wladyslaw Glinski (1920–), a Pole resident in London, used the same board somewhat illogically for a two-handed game, the players sitting at opposite angles. The knight is moved through the sides of two hexagons and then to one of the two hexagons on either side, always arriving on a hexagon of a different colour. The bishop is moved in straight lines through the corners of hexagons, always remaining on hexagons of the same colour (and so three bishops are needed); the rook is moved as in Wellisch's game. The queen combines the powers of bishop and rook. The king is moved like the queen but only one step at a time. Each side has nine pawns.

In 1975 Anthony Patton (1942–), an Englishman then living in Australia, independently found the hexagonal board to be the most logical for three-handed chess. His tri-chess board has 217 hexagons, the men moving in the same manner as those of Glinski. The array is akin to orthodox chess with a third bishop placed between king and queen.



Hexagonal chess, 1912

Forms of hexagonal chess using a board of overall quadrilateral shape have also been devised.

HISTORY OF CHESS. For the last hundred years the view has been developing that board games had their origin in divination ceremonies. Professor Joseph Needham, the Sinologist, believes that a quasi-astrological technique which evolved in China between the 1st and 6th centuries AD for determining the balance of Yin and Yang was converted for military divination purposes in India or China and probably formed the basis of CHATURANGA. By controlling the fall of objects onto a divination board the gods could communicate with men. At a later stage dice were added to determine the moves of the pieces and further reveal the celestial mind. Then someone was sacrilegious enough to convert this process to a game, perhaps eliminating the dice. The person who secularized the religious process has, perhaps, the best claim to be the 'inventor' of chess.

Abundant MYTHS claim a single inventor of chess, but many of these may relate to other board games; for example, the 'grain of corn' legend could apply equally to ASHTĀPADA. It is possible that one person, using the religious ritual as a basis, created *chaturanga* at a time near the middle of the 6th century in the Punjab. Fa Xian, a Chinese Buddhist who wrote extensively about his long sojourn in India at the beginning of the 5th century, does not mention the game—an indication, perhaps, that it was not known at this time.

The first reference to chess in all literature is in the *Kārnāmak-i-Artakshatr-i-Pāpakān*, a Persian romance of *c.* AD 600. The hero is noted for his skill at 'ball-play, horsemanship, CHATRANG, hunting, and other accomplishments'. No authentic chess pieces earlier than the 7th century AD have been identified beyond question. Artefacts that are undoubtedly older have been excavated in Russia, but if they are pieces at all they belong to a precursor of chess or to another game. Some authentic chess pieces excavated in Italy have been dated as 2nd century AD; despite the integrity of the archaeologists who were concerned with the find, their dating is generally regarded with scepticism: were it proved correct the history of chess would need to be rewritten.

Chatrang was developed from *chaturanga*, an early form of the game played in India. From there its eastward spread may have been brought about by Buddhists who travelled abroad to further their religion and to escape persecution at home. Certainly chess flourished in those countries where Buddhism took root. The game's path to China was over the mountains north of the Indus or through the Khyber Pass to join the caravan routes that came from the Caspian Sea. By about 800 the Chinese had recast the game in line with their own cultural background. (See CHINESE CHESS.) Through Korea *chaturanga* reached Japan, and there too it was remodelled to suit the national temperament, taking the name SHOGI.

The westward movement of *chaturanga*, which is known to have reached Persia around 600, is better documented. After the Arabian conquest of Persia, 638–51, the game, now SHATRANJ, enjoyed one of its finest periods. *Shatranj* came to Western Europe by three paths: with the Moorish invaders of Spain in the 8th century, through the Islamic conquerors of Sicily shortly afterwards, and by way of the Byzantine Empire in the East. *Shatranj* was taken to Russia along at least three paths of which the earliest, in the 9th century, was probably the Caspian–Volga trade route. Byzantine Christians carried the game through the Balkans while the Vikings did the same from the Baltic, all long before the Mongolian conquest of 1223. By about 1000 the game was widely known throughout Europe. Already in the Islamic period problems (MANSŪBĀT) were popular, and MEDIEVAL PROBLEMS were part of the repertory of itinerant entertainers. (See PROBLEM HISTORY for an account of what has become almost an independent topic.) The earliest European references to chess show its popularity among religious orders, some of whose members made use of it in ALLEGORIES. The game was also found in courts and to some extent among soldiers and other nomadic groups.

Around 1475 the most significant of all changes in the laws during the recorded history of the game took place. (See LAWS, HISTORY OF.) The FERS was replaced by the queen, the AUFIN by the bishop. The pace of the game was quickened. The power of the new pieces made time of greater importance: one indifferent move in the opening phase might subject a player to strong attack. The study of openings began. Previously the pawn could be promoted only to the lowly fers, now it could become a queen; and most of the endgame knowledge garnered in the preceding eight or nine hundred years became obsolete.

The new game originated in southern Europe and spread over most of western Europe, replacing the old game with remarkable speed although as in medieval times some of the laws varied from country to country. The earliest books on this new game by VICENT, LUCENA, DAMIANO, and Ruy LÓPEZ were all written in the Iberian peninsula. In the second half of the 16th century there was a swift advance in the status of the game when leading players in Italy were sponsored by wealthy, even royal, patrons. New openings were discovered, the art of attack made rapid progress. Masters kept secret notebooks of their discoveries, occasionally selling copies to those who could pay well. Many MANUSCRIPTS by POLERIO, GRECO, and other players have survived.

Chess seems to have stagnated for about a century after Greco's death but from the 1730s it was played in many of the numerous and fashionable COFFEE HOUSES, where a few professionals could make a livelihood from the increasing number of well-to-do *habitués* rather than relying on one rich patron. Some artists and academics supplemented their meagre or erratic incomes in this way. A market was created for chess books which began to appear with regularity. In the long run the most important of them was PHILIDOR'S *Analysis* (1749). POSITIONAL PLAY (strategy), so dominant in the old game, had received scant attention until he wrote this book. His ideas were attacked by rival authors and the concept of SCHOOLS OF CHESS developed. Until 1800 chess-players were isolated geographically but soon those in cities formed clubs, and matches between these clubs were arranged by the only practical means, CORRESPONDENCE CHESS. Players were increasingly drawn from the middle classes, the fashion for the game having declined among the aristocracy since the 1780s. Paris was the leading centre, its most famous resort the CAFÉ DE LA RÉGENCE, its most famous player BOURDONNAIS; his series of matches with McDONNELL in 1834 was the most important chess event of the 1830s.

A swift advance began in the 1840s, its momentum lasting until the present day. NEWSPAPER COLUMNS and chess PERIODICALS grew in number. ORGANIZATION developed. With the publication of Bilguer's HANDBUCH and a book by JAENISCH the technique of opening play began to make rapid strides. International MATCHES between individual players took place, notably the contest between SAINT-AMANT and STAUNTON in 1843, protagonists of France and England respectively. Staunton's POSITIONAL PLAY showed interesting developments and with his victory England took over the leadership of the chess world from France. Staunton advocated standards for LAWS, NOTATION, the shape of CHESSMEN, and the TIMING OF MOVES. He organized the first international TOURNAMENT, London 1851; ANDERSSEN won, heralding a period when German players led the chess world although London remained the chess centre until the 1870s. At about that time a form of snobbishness developed which led to acrimony between amateurs and professionals, a distinction seldom made in chess. Professionals were discouraged from settling in London so that, with a few exceptions, mediocrity prevailed. Meanwhile, in 1858, MORPHY came to Europe, defeated several leading players within the space of a few months, returned home, and retired. By 1872 STEINITZ, a native of Prague, had become the world's best player. (See WORLD CHAMPIONSHIP.) He brought new standards into chess analysis and harmonized the theory of the game, thus resolving the issues that had been disputed by the various schools of chess. (The later use of this phrase relates to style rather than fundamental approach.)

International chess life comprises an increasing number of tournaments and matches including those for the world title. National organization grew slowly but in 1924 the creation of FIDE, now the international governing body, became possible. FIDE organized the first OLYMPIAD and the first women's world championship in 1927, established international laws and RULES, took charge of the world championship (previously run on a free enterprise basis) in 1947, conferred FIDE TITLES from 1950, adopted international RATING in 1970, and established STANDARD NOTATION in 1981. Since the Second World War, and partly as a consequence of EUWE's presidency of FIDE, chess has become a truly international game, played in every continent and at every social level. Careers in management or administration now provide opportunities for enthusiasts who choose not to be competitors.

For further reading MURRAY'S *A History of Chess*, the standard work, is indispensable. He also wrote *A Short History of Chess* (1963). The most straightforward but comprehensive account is *Zur Geschichte und Literatur des Schachspiels* (1897) by von der LASA, and there is a readable book published by GOLOMBEK in 1976 and also called *A History of Chess*.

HISTORY OF PROBLEMS, see PROBLEM HISTORY.

HOFFER, LIPÓT (1842–1913), chess journalist and administrator. A Jew from Budapest, Hoffer moved to Vienna in 1860 and henceforth used the German version of his forename, Leopold. Shortly afterwards he went to Paris, where he seems to have realized that his ability at chess failed to match his ambition. He was assistant manager at the Paris tournament 1867. When the Franco-Prussian war broke out in 1870 he arrived penniless in London, knowing very little English. Wilhelm STEINITZ, who had met him at the Paris tournament, protected and fed him until he was able to provide for himself. Moved more by social snobbery than gratitude Hoffer later became a bitter enemy of Steinitz, and their verbal warfare makes astonishing reading in a more restrained age. In 1882 he succeeded Steinitz as editor of the important chess column in *The Field*, a post he held for the rest of his life. Steinitz, whose excellent contributions to *The Field* had made the weekly column famous, justifiably castigated Hoffer for the poor quality of his ANNOTATIONS. Hoffer's magazine *Chess Monthly* ran from 1879 to 1896 and was enhanced by ZUKERTORT'S co-operation until 1888. Hoffer had a large powerful-looking head, ill-complemented by a slight body and deformed feet; his fiery temper and obsequiousness to the rich and powerful made him unpopular, but he was respected for his hard work as administrator, referee, and journalist.

HOLE, a square on a player's third rank or beyond that cannot be guarded by one of his pawns. A player who has a hole in his half of the board may be at a disadvantage if the opponent can occupy the hole with one of his pieces; otherwise the hole may be of little consequence. STEINITZ, who invented the term in 1886, believed that a player who had a hole on his third or fourth rank would always find it a serious weakness, that even a hole on his fifth rank would be disadvantageous. This view has gradually been modified, and since the Second World War masters have been willing to accept holes if they can gain compensating mobility. For example, after 1 e4 c5 2 Nf3 Nc6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 d6 6 Be2 e5 7 Nb3 Black has a hole on his fourth rank (at d5); but the consensus is that he has a defensible game. A hole on a player's third rank, however, often proves too great a handicap. For examples see games under KERES, LASKER, and RÉTI, in which the losers have holes on d3, e6, and c6 respectively.

HOLLOWAY DEFENCE, 600, an inferior line for Black in the KING'S GAMBIT Accepted, given by SALVIO, and named after Alfred Holloway (1837–1905), secretary of the Bristol Chess Club, 1864–5, before he emigrated to Australia.

HORIZONTAL LINE, a RANK.

HORNY DEFENCE, 622, a refutation of ALLGAIER'S analysis of the gambit named after him published in *Anweisung das Schachspiel*, Cassel, 1824. Johann Horny, author of this book, was an actor in the Hesse Electoral Royal Theatre.

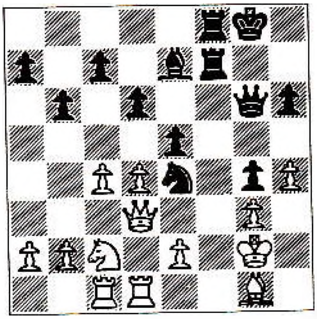
HOROWITZ, ISRAEL ALBERT (1907–73), International Master (1950), International Arbiter (1951), a leading US player during the 1930s, chess author, US Open Champion 1936, 1938, and 1943. In 1941 he challenged RESHEVSKY for the US Championship and lost a hard-fought match (=13−3). Horowitz showed his best form in OLYMPIADS, playing in 1931, 1935, and 1937 (all won by USA), and in 1950, making a total score of +29=19−3. He was proprietor and editor of *Chess Review*, for many years the leading American chess magazine, from 1933 (soon after it was founded by KASHDAN) until 1969 when it was merged with *Chess Life* to become *Chess Life and Review*. Horowitz wrote more than 20 books, usually in collaboration. He was not always generous to his co-authors; for example, after F. J. Wellmuth, compiler of *The Golden Treasury of Chess*, died Horowitz added a few games and brought out further editions under his own name. Perhaps his most interesting book, written in collaboration with P. L. Rothenberg, is *The Personality of Chess* (1963), reprinted with the misleading title *The Complete Book of Chess* (1969).

HORRWITZ BISHOPS, jargon for RAKING BISHOPS used by NIMZOWITSCH in the original version of his book *My System*. No one knows whether he meant HORWITZ, HARRWITZ, or someone else. In the English version, however, the translator writes Horwitz bishops.

HORT, VLASTIMIL (1944–), International Grandmaster (1965), the strongest Czech player of his generation, national champion 1970, 1971, 1972, 1975, and 1977, and for a brief period, 1977–8, ranked among the world's top ten players. A frequent competitor, he entered more than 80 strong international tournaments from 1963 to 1981, winning or sharing 20 first prizes. His best wins were: Mariánské Lázně 1965 (+7=8) equal with KERES; Skopje 1969 (+7=8) equal with MATULOVIĆ ahead of SMYSLOV; Havana 1971 (+8=7) ahead of GELLER; Luhačovice 1971 (+8=7); Slanchev Breag 1974 (+7=8); and Amsterdam 1979, category 12 (+5=8), equal with SAX. He also made good scores when he took second prize in four tournaments of about category 12: Rovinj–Zagreb 1970 (+5=12) equal with GLIGORIC, KORCHNOI, and Smyslov after FISCHER; Wijk aan Zee 1975 (+6=8−1) after PORTISCH; Ljubljana–Portorož 1977 (+5=8) equal with SAVON after LARSEN; and Bad Kissingen 1981 (+4=4−2) equal with SEIRAWAN after Korchnoi. In 1982 he won a category 10 tournament (+6=5) at Dortmund. At his fourth attempt in an interzonal, Manila 1976, Hort scored +9=7−3, shared second place with POLUGAYEVSKY after MECKING and became a CANDIDATE. He lost to Spassky in the quarter-final. Besides representing his country in many OLYMPIADS from 1960, Hort played at fourth board for the Rest of the World in a match against the USSR in 1970 and scored +1=3 against Polugayevsky. With JANSA he wrote *The Best Move* (1980), containing 230 instructive positions.

W. Hug–Hort Skopje Olympiad 1972 Queen's Indian Defence

1 c4 Nf6 2 Nf3 e6 3 g3 b6 4 Bg2 Bb7 5 0-0 Be7 6 d4 0-0 7 Nc3 Ne4 8 Nxe4 Bxe4 9 Bf4 d6 10 Qd2 Nd7 11 Rfd1 h6 12 Ne1 f5 13 Bxe4 fxe4 14 Qc2 Nf6 15 f3 g5 16 Be3 Qe8 17 Kg2 Qh5 18 h3 Qg6 19 Rae1 Rf7 20 fxe4 g4 21 h4 e5 22 Qd3 Nxe4 23 Nc2 Raf8 24 Bg1



24 . . . Bxh4 25 gxh4 Rf3 26 Ne3 Rg3+ 27 Kh1 Rf2 White resigns.

HORT–ANTOSHIN VARIATION, 126 in the DUTCH DEFENCE. According to TAIMANOV this line was originated by HORT around 1960 (e.g. Fuchs–Hort, Halle 1960) and developed by ANTOSHIN soon after.

HORWITZ, BERNHARD (1808–85), player and composer born in Germany but domiciled in England from 1845. He studied art in Berlin where he gained chess experience as one of the PLEIADES. In England he earned money by playing and teaching chess and by portraiture, especially of children, although he would have preferred to succeed at landscape painting. The greatest players of the time defeated him in match play but he won against BIRD in 1851 (+7=4−3); it was the year of the great London tournament in which Horwitz defeated Bird in the first round and was then knocked out by STAUNTON. In the following year KLING opened his chess and coffee rooms in Oxford Street and assisted Horwitz by appointing him chess professional 'in daily attendance'. Kling was also the driving force behind their joint editorship of a magazine *The Chess Player* (1851–3) and a book *Chess Studies* (1851). Horwitz is chiefly remembered for this pioneering book which contains 208 studies and DIDACTIC POSITIONS, with an analysis of the MUZIO GAMBIT added perhaps to increase sales. In 1857 he was appointed professional at the Manchester Chess Club and through his influence BLACKBURNE learned much about the endgame. Horwitz retained his interest in this phase and crowned his composing career by winning first prize in the world's first study-composing tourney, an international event organized by LÖWENTHAL in 1862.

Eight years after Kling's death Horwitz published *Chess Studies and End-Games* (1884). It contains 427 positions including all those in *Chess Studies* and more than 50 other studies composed with Kling's collaboration, and to conceal their origin Horwitz prepared the entire manuscript by hand. From cover to cover he never mentioned Kling. (This ingratitude was remedied in the posthumous edition of 1889.) (See DESPERADO.)

HOWELL ATTACK, 384 in the SPANISH OPENING, named after the American Clarence Seaman Howell (1881–1936), whose analysis appeared in *British Chess Magazine*, 1922. The variation was played four times in the World Championship match tournament, 1948, and as a result was called the Moscow or the Keres Variation.

HROMÁDKA DEFENCE, 131, sometimes called the Loose Gambit or, inaccurately, the Hromádka System, played by the Czech master Karel Hromádka (1887–1956) in the Piešt'any tournament, 1922. The play that follows usually leads to the MODERN BENONI.

HÜBNER, ROBERT (1948–), International Grandmaster (1970), the strongest German player since the Second World War, papyrologist. At 18 he was joint winner of the West German championship, at 19 he won first prize (+7=8) at Büsum 1968, and at 21 he became a CANDIDATE after scoring +10=10−3 to share second place in the category 12 Palma de Majorca interzonal, 1970. He played PETROSYAN in the quarter-final, drew six games, lost the seventh, and resigned the match on account of stress aggravated by street noises. (Petrosyan turned off his hearing aid.)

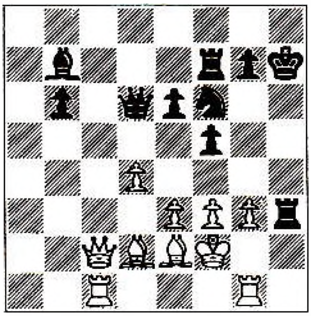
At the Skopje OLYMPIAD, 1972, Hübner made the best first-board score (+12=6). Subsequently he achieved several good tournament results: Houston 1974, first; Biel interzonal, 1976, a score of +6=11−2 to share fifth place; Tilburg 1977 and 1978, category 14 events in both of which Hübner scored +3=6−2 to share third place; Munich 1979, first equal with ANDERSSON and SPASSKY; and Rio de Janeiro interzonal, 1979, first (+7=9−1) equal with PORTISCH and Petrosyan. Again a Candidate, Hübner beat ADORJÁN (+2=7−1) and Portisch (+2=9), then met Korchnoi in the final; when trailing +2=3−3 with two games adjourned he withdrew, finding the stress unacceptable.

As a finalist in this match series Hübner automatically became a Candidate in the next championship cycle. He came second (+4=5−3) equal with Korchnoi after Andersson at Johannesburg 1981 and first (+6=4) ahead of Korchnoi at Chicago 1982. After completing half his games in the category 16 Turin tournament, 1982, he withdrew on account of illness. A Candidate in 1983, he lost the quarter-final match to SMYSLOV on a tie-break.

M. van Fondern and P. Kleine, *Dr Robert Hübner—60 seiner schönsten Partien* (1981).

Portisch–Hübner Bugojno 1978 Nimzo-Indian Defence, Bronstein Variation

1 d4 Nf6 2 c4 e6 3 Nc3 Bb4 4 e3 b6 5 Ne2 Ba6 6 a3 Bxc3+ 7 Nxc3 d5 8 b4 0-0 9 b5 Bb7 10 cxd5 Nxd5 11 Nxd5 Qxd5 12 f3 a6 13 Bd3 f5 14 a4 axb5 15 Ba3 b4 16 Bxb4 Rf7 17 Re1 Ba6 18 Bc2 Nc6 19 Bb3 Qd7 20 Bc3 Ne7 21 Kf2 Nd5 22 Bd2 Qd6 23 Qc2 Bb7 24 Qc4 Rf6 25 g3 h5 26 Rhd1 h4 27 Rg1 Raf8 28 a5 Rh6 29 axb6 cxb6 30 Ra1 Kh7 31 Ra7 Qb8 32 Raa1 Nf6 33 Bd1 Qd6 34 Qc2 hxg3+ 35 hxg3 Rh3 36 Rc1 Rf7 37 Be2



37 . . . Ne4+ 38 fxe4 fxe4+ 39 Ke1 Qxg3+ White resigns.

HÜBNER VARIATION, 156 in the NIMZO-INDIAN DEFENCE.

HUNGARIAN DEFENCE, 495, a move given by COZIO which took its name from a correspondence game between Paris and Pest, 1842–5.

HUNGARIAN VARIATION, 188 in the GRÜNFELD DEFENCE, played in the game Portisch–Adorján, Budapest 1970, and by other Hungarian players at that time.

HUNT OPENING, 5, the ORANG UTAN OPENING, practised by the Canadian-born English doctor Joseph William Hunt (1851–1920).

HUSÁK, KAREL (1925–), Czech player who shared second place with HÝBL after BERLINER in the 5th World Correspondence Championship, 1965–8, a performance that earned him the title of International Correspondence Chess Grandmaster (1968).

HUTTON PAIRING, a method of matching many teams while demanding only one game from each player. Devised in 1921 by a Scottish clergyman, George Dickson Hutton (1866–1929), this pairing method has since been used regularly for correspondence team events and for matches where many teams assemble on one day—hence the name jamboree pairing. The players in each team are ranked in order of strength and each player meets someone with a similar ranking. When the number of teams is one more than the number of boards each team meets every other team on one board, an ideal arrangement; but organizers have tables enabling them to cope with any number of teams and any number of boards. A similar technique but with every team meeting every other team on two boards is called the Crepeaux System.

HÝBL, JAROSLAV (1923–), Czech player, International Correspondence Chess Grandmaster (1968), a postal player whose best achievement was a second place shared with HUSÁK after BERLINER in the 5th World Correspondence Championship, 1965–8.

HYDE, THOMAS (1636–1702), English author of the first scholarly attempt to unravel the origins of chess, professor of Hebrew and Arabic, divine. One of the first Europeans to gain a knowledge of Chinese, he was interpreter of Oriental languages for Charles II, James II, and William III. The first of two volumes of *De ludis orientalibus* (1694), 'Mandragorias seu Historia Shahiludii', examines the first traces of chess and reaches the conclusion that it was invented in India and thence taken to Iran and Arabia. Written in Latin, with large verbatim extracts in other languages and alphabets, it was reprinted in 1767 as the second volume of Hyde's collected works.

HYPERMODERN, TARTAKOWER's name for a movement that flourished in the 1920s brought about in reaction to TARRASCH's formalistic teachings. NIMZOWITSCH is generally regarded as the founder. He, ALEKHINE, BOGOLJUBOW, GRÜNFELD, and RÉTI re-examined the main problem of the opening phase: how to control or dispute control of the centre. Many openings and opening variations introduced by them have since become standard play. (See SCHOOLS OF CHESS.)

I

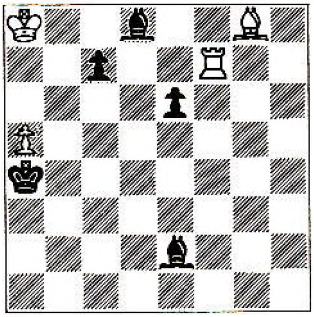
IBCA, the International Braille Chess Association, see BLIND, CHESS FOR THE.

ICCA, the International Correspondence Chess Association, see CORRESPONDENCE CHESS.

ICCF, the International Correspondence Chess Federation, see CORRESPONDENCE CHESS.

ICF, the International Chess Federation, the English name for FIDE.

IDEAL MATE, a PURE MATE in which all the men on the board take part, a termination sometimes featured by composers.



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A study by SOMOV-NASIMOVICH, *La Stratégie*, 1936. 1 Rf2 Bc4 2 a6 Bxa6 3 Ra2+ Kb5 4 Ka7 Bc8 5 Rb2+ Kc6 6 Rb8 Kd7 7 Rxc8 Kxc8 8 Bxe6. For another example see the problem by D'ORVILLE under PROBLEM HISTORY.

IDEAL STALEMATE, a STALEMATE in which all the men on the board take part, in which no square in the king's field is attacked by more than one enemy man, and in which men acting as self-blocks are not under attack unless necessarily pinned. For examples see KUBBEL, PIN-STALEMATE, and RUSINEK.

IGM, INTERNATIONAL GRANDMASTER, a title awarded by FIDE.

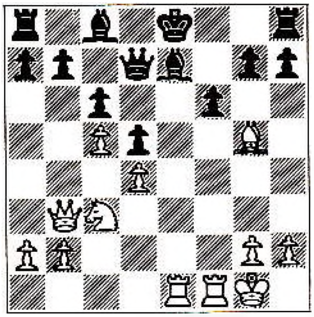
ILIVITSKY, GEORGY ALEXEYEVICH (1921–), Soviet player from Sverdlovsk. International Master (1955), engineer. He won the RSFSR (Russian Federation) championship after a play-off in 1948 and shared the title with DUBININ in 1949. Reaching his best form in the 1950s, Ilivitsky played in the Göteborg interzonal, 1955, taking tenth place after a play-off (+1=5) against L. PACHMAN. Later that year, at his fourth and last attempt to win the USSR championship, he came third (+5=13−1) equal with BOTVINNIK (then world champion), PETROSYAN, and SPASSKY, after GELLER and SMYSLOV.

ILLEGAL MOVE, a move of a piece or pawn in a manner not permitted by the laws. If a player makes such a move, and this is discovered during a game, even after adjournment, the position must be reinstated as it was before the move was made and play continued in accordance with the TOUCH AND MOVE LAW. If reinstatement is impossible the game is annulled and a fresh one played. (Article 9 of the laws of chess.) If the illegal move is discovered after the game has ended there is no remedy.

ILLEGAL POSITION, (1) a position in a game that should not have arisen. Article 9 of the laws of chess lays down the following procedures: if the board has been placed incorrectly (i.e. h1 is a dark square) the position reached must be reset on a correctly placed board and play continued; if after men have been accidentally displaced or after adjournment the position is incorrectly set up then all subsequent play if any is annulled, the position is reset correctly and play continued; if the array has been incorrectly set or if the position cannot be reconstructed after the men have been accidentally displaced then the game is annulled and a fresh one commenced. These remedies are to be applied only if the illegal position is discovered during play. (See also ILLEGAL MOVE.)

E. Steiner–Colle Budapest 1926 Alekhine Defence

1 e4 Nf6 2 e5 Nd5 3 Bc4 Nb6 4 Be2 d6 5 f4 Nc6 6 Nf3 dxe5 7 fxe5 Nd4 8 0-0 Nxf3+ 9 Bxf3 Qd4+ 10 Kh1 Qxe5 11 d4 Qd6 12 c4 Qd2 13 Nc3 c6 (At this point STEINER accidentally knocked his king off the board with his coat sleeve and replaced it on g1.) 14 c5 Nd5 15 Qb3 e6 16 Bxd5 cxd5 17 Bg5 f6 18 Rae1+ Be7



White now makes a COMBINATION that would not have been sound had his king been on h1. 19 Rxf6 gxf6 20 Bxf6 0-0 21 Rxc7 Rxf6 22 Rxd7 Bxd7 23 Ne4 Rf7 24 Qg3+ Rg7 25 Nf6+ Kh8 26 Qe5 Bh3 27 Nh5. Colle resigned some moves later and only then discovered the incorrect replacement of the white king. He appealed to no avail.

ILLEGAL POSITION, (2) a composed position that could not have arisen from the array by legal moves, e.g. a position containing white pawns at a3, a2, and b2. Such positions are forbidden in studies (by definition) and in many kinds of problem (by convention). A composer may state that one side is to play although the position could have arisen only if it were the other side's turn to play, an illegal situation known as RETRO-STALEMATE. To determine whether a position is legal may require RETROGRADE ANALYSIS. (See also PERPETUAL RETROGRESSION.)

ILYIN-GENEVSKY, ALEXANDER FYODOROVICH (1894–1941), Soviet player, joint champion of Leningrad in 1925 and champion in 1926 and 1928, winner of the first Trades Unions Championship of the USSR, 1927. He also played in nine of the first ten USSR championships, 1920–37. Expelled from school at the age of 17 because of his radical ideas, Ilyin was sent to Switzerland to complete his education; he won the championship of Geneva in 1914 and added the town's name to his own. After the revolution he returned to Russia where he initiated the 'First All-Russia Chess Olympiad', later called the first USSR Championship, 1920, and from then until he died in the siege of Leningrad he took a leading part in the promotion of chess in the Soviet Union.

ILYIN-GENEVSKY VARIATION, 127, a standard line in the DUTCH DEFENCE which first became popular in the 1920s, an alternative to the Stonewall Defence, 121 (see STONEWALL).

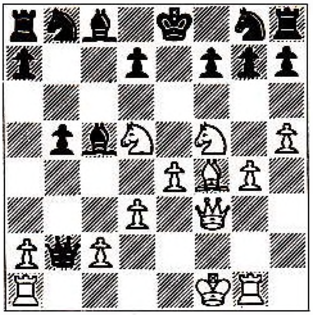
IM, INTERNATIONAL MASTER, a title awarded by FIDE.

IMITATOR, a piece, invented for use in FAIRY PROBLEMS, that cannot check, obstruct, capture, or be captured, but it can be obstructed; belonging to neither White nor Black it imitates in length and direction all moves made by other men. Moves that cannot be imitated cannot be made. Castling is regarded as two moves, first the king, then the rook. A man may be moved to or beyond a square occupied by an imitator, for the imitation is simultaneous; for example, an imitator at d1 would not prevent White's castling on the queen's side. The piece was invented by the Dutch composer Theodorus C. L. Kok (1906–) in 1939. (For an example of its use see GRID BOARD.)

IMMORTAL GAME, a name given by FALKBEER in 1855 to the following FRIENDLY GAME.

Anderssen–Kieseritzky London, 1851 Bishop's Gambit

1 e4 e5 2 f4 exf4 3 Bc4 Qh4+ 4 Kf1 b5 5 Bxb5 Nf6 6 Nf3 Qh6 7 d3 Nh5 8 Nh4 Qg5? 9 Nf5 c6 10 g4 Nf6 11 Rg1 cxb5 12 h4 Qg6 13 h5 Qg5 14 Qf3 Ng8 15 Bxf4 Qf6 16 Nc3 Bc5 17 Nd5!? Qxb2



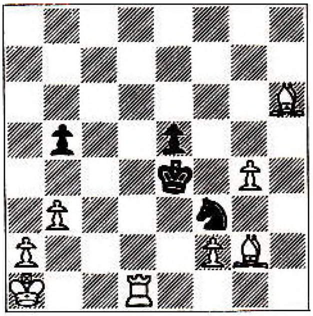
ANDERSSEN, who has already sacrificed a bishop, now makes a DOUBLE ROOK SACRIFICE. 18 Bd6 Bxg1 (Instead, 18 . . . Qxa1+ 19 Ke2 Qb2 would have been better.) 19 e5 Qxa1+ 20 Ke2 Black resigns (*La Régence*, July 1851). Later sources give the continuation 20 . . . Na6 21 Nxg7+ Kd8 22 Qf6+ Nxf6 23 Be7 mate. White would also win after 20 . . . Ba6 21 Nc7+ Kd8 22 Nxa6.

INCOMPLETE BLOCK, see BLOCK.

INDIAN DEFENCE, term coined in 1924 by TARTAKOWER, in his book *Indisch*, for the reply 1 . . . Nf6 to 1 d4, hitherto simply called Irregular Opening. Players of the HYPERMODERN movement often and systematically began the game this way. In the first half of the 19th century an Indian player, Moheshunder, 'the Brahmin', one of COCHRANE's opponents, had defended against 1 d4 by 1 . . . Nf6 and followed with a king's or queen's FIANCHETTO, a development that may properly be called 'Indian'. As well as leading to the KING'S INDIAN DEFENCE, QUEEN'S INDIAN DEFENCE, NIMZO-INDIAN DEFENCE, OLD INDIAN DEFENCE, GRÜNFELD DEFENCE, and so on, the reply 1 . . . Nf6 can lead to many openings that are in no sense 'Indian'.

INDIAN OPENING, a name sometimes used when White opens with moves characteristic of an INDIAN DEFENCE but with a move in hand. Such an opening is sometimes called an Indian Attack, but White's game is not likely to take an aggressive turn. The name was used in the second half of the 19th century for the moves 1 e4 e5 2 d3 which Valentine Green (1831–77) played in the London tournament of 1862 and elsewhere shortly after his return from India.

INDIAN THEME, the name of a famous problem theme: a line-piece is moved across a CRITICAL SQUARE, another piece of the same colour is moved to this square, creating a BATTERY (in the problem sense) and then moved again to unmask the piece that was moved first.



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A version of a problem by LOVEDAY, *Chess Player's Chronicle*, 1845. 1 Bc1 (a critical move) 1 . . . b4 2 Rd2 (White places his rook on the critical square creating a battery.) 2 . . . Kf4 3 Rd4 mate. The interference move (2 Rd2) releases Black from a stalemate situation, a common but not essential ingredient of the theme. In the original problem there was an additional pawn at b6 and mate in four was stipulated. There were nine keys and many duals, which were not then regarded as faults: they served to make the problem harder to solve.

This is the first known example of critical play, which other composers soon began to use in different contexts, and which became the subject of an important thesis *Das Indische Problem* (1903) written by KOHTZ and KOCKELKORN. The publication of this problem theme in 1845 marked the beginning of the transitional period of problem composition. (See PROBLEM HISTORY.)

INGO CLASSIFICATION, see RATING.

INITIAL ARRAY, see ARRAY.

INITIATIVE, the power to make threats. To have the initiative is to be able to make threats that are more effective than those the opponent can make, thus dictating the course of the game. When play commences White, having the first move, has the initiative; its value may become insignificant as play continues and Black is then said to have EQUALIZED. To maintain the initiative White must often follow well-analysed paths. He may prefer to avoid these, choosing a quiet opening and perhaps forfeiting the initiative, but setting his opponent an unfamiliar task. Sometimes Black plays aggressively, forcing White to play sharply if he is to retain the initiative. For example, after 1 e4 Nf6 White must either guard the e-pawn, a passive course, or advance it with attendant risk; as TARTAKOWER remarked of this opening, 'White has his initiative to defend.'

The struggle for the initiative continues throughout the game. Some players concede material or accept other disadvantage rather than give up the initiative: they rightly suppose that mistakes are more likely to be made by a defender than by an attacker and that errors in defence are more likely to be fatal. In contrasting style others like to gain material and are prepared to play defensively, ceding the initiative for a time.

INKIOV, VENTSISLAV VLADIMIROV (1956–), International Grandmaster (1982), Bulgarian player who won or shared first prizes at Pernik 1981 (+8=3−2) and Timişoara 1982 (+8=4−1).

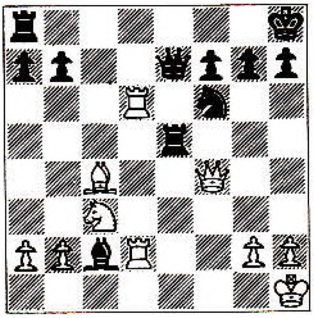
INNOCENT MORALITY, an allegory written in the middle of the 13th century, probably by an English friar, John of Waleys. It appears in one manuscript of his works and the Latin of all the known manuscripts bear an English character. The *Innocent Morality* also appears in a manuscript collection of the sermons of Pope Innocent III, but does not accord with his exalted view of the clergy. 'The alphins [AUFINS] are the various prelates of the church, Pope, Archbishop, and their subordinate bishops, who rise to their Sees not so much by divine inspiration as by royal power, interest, entreaties, and ready money. These alphins move and take obliquely three points, for almost every prelate's mind is perverted by love, hatred, or bribery, not to reprehend the guilty, or bark against the vicious, but rather to absolve them of their sins: so that those who should have extirpated vice are in consequence of their own covetousness become promoters of vice and advocates of the Devil.' The morality was published *c.*1470 as part of *Summa collationum* by Joh. Gallensis, and this is the earliest known printed reference to chess.

INTERFERE, to place a man so that a line-piece on one side of that man cannot attack squares on the other side. On an otherwise empty board place a queen at a1 and a man at a7, using men of either colour; the man at a7 interferes with the queen, which cannot be moved to a8.

INTERFERENCE, the action of interfering.

R. Fuchs–Korchnoi Yerevan 1965 Sicilian Defence, Scheveningen Variation

1 e4 c5 2 Nf3 Nc6 3 d4 cxd4 4 Nxd4 e6 5 Nc3 d6 6 Be3 Nf6 7 Be2 Be7 8 0-0 0-0 9 f4 Bd7 10 Qe1 Nxd4 11 Bxd4 Bc6 12 Bd3 Nd7 13 Rad1 Qc7 14 Kh1 Bf6 15 Bxf6 Nxf6 16 Qh4 Rfe8 17 Rde1 e5 18 Re3 Qd8 19 Bc4 exf4 20 Qxf4 Re5 21 Rg3 Kh8 22 Rd3 Qe7 23 Rfd1 Bxe4 24 Rxd6 Bxc2 25 R1d2



25 . . . Bd3 A sacrifice of a kind known as NOWOTNY INTERFERENCE. If White captures with a rook he interferes with his bishop, and vice versa. The game continued 26 Bxd3 (after 26 R2xd3 White is mated in two) 26 . . . Qxd6 27 Bf1 Qc5 and White resigned.

INTERNATIONAL ARBITER, a title created by FIDE in 1951 and awarded to candidates who have suitable experience of conducting tournaments and matches. An arbiter should have detailed knowledge of the laws and rules and be able to speak one language (English, French, German, Russian, or Spanish) other than his own.

INTERNATIONAL CORRESPONDENCE CHESS GRANDMASTER, a title created by FIDE in 1953, second only to that of world correspondence champion.

INTERNATIONAL CORRESPONDENCE CHESS MASTER, a FIDE title ranking below that of International Correspondence Chess Grandmaster, first awarded in 1953.

INTERNATIONAL GRANDMASTER (IGM), the highest official title (other than that of world champion) for OVER-THE-BOARD play, first awarded by FIDE in 1950. One way of qualifying is to achieve GM norms in tournament play. The standard for these has been raised more than once and in 1978 FIDE laid down the following requirements: a player must achieve a grading level 2601 (the GM norm) in two or more tournaments in which at least 24 games in all are played. The tournaments need not be consecutive. Lower ranking titles are International Master and FIDE Master.

INTERNATIONAL GRANDMASTER FOR CHESS COMPOSITIONS, the highest FIDE title for composers, first awarded *honoris causa* to KASPARYAN, LOSHINSKY, MANSFIELD, and VISSERMAN in 1972. Subsequently composers have been able to qualify for this title when a sufficient number of their compositions has been published in FIDE ALBUMS. The current qualification is 75 problems or 45 studies, or an equivalent mixture on the basis that 3 studies equal 5 problems.

INTERNATIONAL JUDGE OF CHESS COMPOSITIONS, a title created by FIDE in 1956 and awarded to those who have judged composing tourneys to the satisfaction of a committee appointed by the Permanent FIDE Commission for Chess Compositions.

INTERNATIONAL MASTER (IM), a title for over-the-board play instituted by FIDE in 1950. The most common method of qualifying is by tournament play and the requirements are similar to those needed for the higher ranking title, IGM, except that the IM norm (a grading level of about 2450) is lower. (Compare FIDE MASTER, a lower ranking title.)

INTERNATIONAL MASTER FOR CHESS COMPOSITIONS, created by FIDE in 1959, ranks below that of International Grandmaster for Chess Compositions. Composers gain the title when a sufficient number of their compositions (25 problems or 15 studies) has been published in FIDE ALBUMS.

INTERNATIONAL WOMAN MASTER (IWM). Restricted to women players, this title, first awarded by FIDE in 1950, ranks below that of WOMAN GRANDMASTER (WGM).

INTERPOSE, to move a man so that it interferes with the action of a line-piece of the opposite colour. For example, after 1 d4 e6 2 c4 Bb4+ White interposes by moving a man to c3 or d2.

INTERZONAL TOURNAMENT, a FIDE qualifying tournament for the world championship, open to those who qualify in a ZONAL TOURNAMENT or who have been seeded by FIDE. Successful competitors become CANDIDATES. Eight interzonal tournaments were held at approximately three-year intervals from 1948 to 1970. Two parallel interzonals were held in 1973, 1976, and 1979, and three in 1982. The system of zonal tournaments may be democratic but the consequence is that competitors in the interzonals vary greatly in playing strength. The back-markers provide fodder for the great players and rarely score more than a handful of draws.

INTRODUCTORY PLAY, a composer's term for play that leads to but is not an essential part of the central idea or theme of his composition. Although currently unfashionable in problems introductory play is a common feature of studies.

INVERTED HANHAM OPENING, 528, so called because White sets up a defensive centre similar to that set up by Black in the HANHAM VARIATION, 536, of the PHILIDOR DEFENCE.

INVERTED HUNGARIAN OPENING, 527, called thus because White places his king's bishop as Black would place his in the HUNGARIAN DEFENCE, 495.

IQP, a popular abbreviation for the ISOLATED QUEEN'S PAWN.

IRISH GAMBIT, 529, unsound line sometimes called the Chicago or Schulze–Müller Gambit. On his death-bed the anonymous inventor was asked to explain his gambit (so the tale runs) and his last words were, 'I hadn't seen the king's pawn was defended.'

IRREGULAR OPENING, in the early 19th century any opening that did not begin 1 e4 e5 or 1 d4 d5. JAENISCH said, 'As this distinction is purely arbitrary, and unfounded on principle, we cannot ourselves adopt it. We distinguish all the openings as "correct", or else as "incorrect" or "hazardous".' Since then many so-called irregular openings have become standard play. These and many other openings have acquired names and the term irregular opening has gradually fallen into disuse.

IRREGULAR OPPOSITION, see CONJUGATE SQUARES.

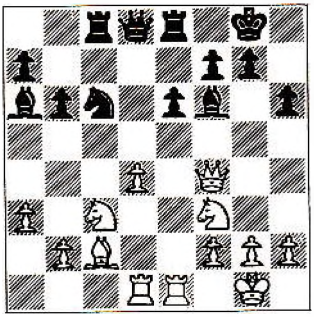
ISOLANI, NIMZOWITSCH'S jargon word for the ISOLATED QUEEN'S PAWN.

ISOLATED PAWN. A pawn is isolated when there are no pawns of the same colour on adjoining files. If attacked it may be a weakness, for it must be defended by pieces which then assume a passive role; if the square in front of such a pawn is not occupied by an enemy pawn then that square is a HOLE, sometimes a source of weakness. On the other hand an isolated pawn may confer advantage: it guards ADVANCE POINTS on adjoining files; if supported by pieces it might be moved forward to disrupt the opponent's game. (See ISOLATED QUEEN'S PAWN.) If passed and far from the scene of action an isolated pawn could be used as a DECOY. (See OUTSIDE PASSED PAWN.)

ISOLATED QUEEN'S PAWN (IQP), an isolated pawn on the d-file. Positions with an IQP commonly occur and the argument as to whether the pawn is weak, as STEINITZ believed, or strong, as TARRASCH believed, have continued long after the passing of these great masters. NIMZOWITSCH, who devoted a chapter of *My System* to this question, rightly believed that a player should learn how to manœuvre both with and against such a pawn. In general its strength is felt in the middle-game, its weakness in the endgame. A player who has an IQP gains free play for his pieces and in consequence prospects of attack. He may occupy the files that adjoin the pawn and the ADVANCE POINTS it guards; sometimes he may advance the pawn to break through in the centre. Even if the pawn is blocked he may develop an attack as in the games given under LARSEN and TUKMAKOV. In the endgame the isolated queen's pawn, although disadvantageous, is not alone a fatal weakness. In world championship matches both SPASSKY (v. PETROSYAN 1969) and KORCHNOI (v. KARPOV 1975) accepted an isolated queen's pawn in five and seven games respectively, and they lost none of these games.

L. Szabo–Unzicker Amsterdam 1954 Queen's Gambit Declined, Semi-Tarrasch Defence

1 d4 Nf6 2 c4 e6 3 Nf3 d5 4 Nc3 c5 5 cxd5 Nxd5 6 e3 Nc6 7 Bd3 cxd4 8 exd4 Be7 9 0-0 0-0 10 Rc1 Nf6 11 a3 b6 12 Bg5 Bb7 13 Bc2 Ba6 14 Qd2 Rc8 15 Qf4 Re8 16 Rad1 h6? 17 Bxf6 Bxf6



Black has failed to occupy or control the HOLE at d5 and his game is disrupted by the advance of the isolated pawn. 18 d5 exd5 19 Rxe8+ Qxe8 20 Qf5 Bxc3 21 Qh7+ Kf8 22 bxc3 Ne5 23 Nd4 Ng6 24 h4 h5 25 Bf5 Rxc3 26 Ne6+ fxe6 27 Bxg6 Qe6 28 Qh8+ Ke7 29 Qxg7+ Kd6 30 Re1 Bc8 31 Bxh5 Qc5 32 Bg4 Rc2 33 Qf6 Kc6 34 h5 Rc1 35 Rxc1 Qxc1+ 36 Kh2 Qxa3 37 h6 Qd6+ 38 f4 Qc7 Black resigns.

ITALIAN DIAGONAL, the diagonal a2–g8 for White, a7–g1 for Black, so named because in the ITALIAN OPENING both players move their king's bishops to this diagonal. This was regarded as the best possible development for these bishops until the SPANISH OPENING began to gain ground in the 1850s. Each bishop bears down upon the opposing f-pawn and may assist in a KING'S SIDE attack. (For an example see CHAROUSEK.) In the less common situation when a player castles on the QUEEN'S SIDE the corresponding diagonals are h2–b8 for White, h7–b1 for Black. Control of one of these exerts a decisive influence in the game given under RAGOZIN.

ITALIAN FOUR KNIGHTS VARIATION, 491, a combination of the FOUR KNIGHTS and ITALIAN OPENINGS.

ITALIAN OPENING, 465, sometimes called the Giuoco Piano. The main line, 4 c3 Nf6 5 d4 exd4 6 cxd4 Bb4+ leads to an even game; an interesting alternative for White is the EVANS GAMBIT, 466. The opening remained popular from the time of LUCENA until the second half of the 19th century. To the Modenese masters it was the best of all possible openings and to those who liked attacking play it was the gateway to the Evans Gambit. From about 1850 the SPANISH OPENING, 351, gradually became more popular; however the Italian Opening was played in the world championship matches of 1889, 1890, 1892, 1894, 1896, and 1981. (See BARDELEBEN; CANAL; LEONHARDT; PURE MATE.)

ITALIAN VARIATION, 375 in the SPANISH OPENING. Black moves his king's bishop to c5, on the Italian diagonal.

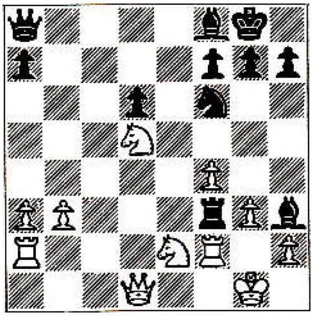
IVKOV, BORISLAV (1933–), Yugoslav player, International Grandmaster (1955). He began auspiciously by winning the first FIDE World Junior

Championship, held at Coventry and Birmingham in 1951. His adult career brought him many successes including shared first prizes in several strong tournaments: Beverwijk 1961 (+7=1−1) with LARSEN; Belgrade 1964, category 12 (+7=9−1), with KORCHNOI and SPASSKY; Zagreb 1965 (+9=9−1) with UHLMANN ahead of PETROSYAN (then world champion), PORTISCH, BRONSTEIN, and Larsen; Sarajevo 1967 (+6=9) with STEIN; Belgrade 1969 (+7=6−2) with POLUGAYEVSKY, GLIGORIĆ, and MATULOVIĆ ahead of BOTVINNIK and GELLER; Amsterdam 1974 (+5=10) with JANSA and TUKMAKOV ahead of Geller. Ivkov played in the interzonal tournaments of 1964, 1967, 1970, 1973, and 1979, usually scoring well, and qualifying as a Candidate in 1964, but losing to Larsen in the quarter-final.

Once champion and twice co-champion of Yugoslavia, Ivkov represented his country in many Olympiads from 1956, notably making the best score at fourth board (+11=5) in 1962 and at second board (+7=6) in 1970.

A. Saidy–Ivkov Polanica Zdrój 1969 Nimzo-Indian Defence, Rubinstein Variation

1 d4 Nf6 2 c4 e6 3 Nc3 Bb4 4 e3 0-0 5 Nge2 Re8 6 a3 Bf8 7 d5 d6 8 g3 Nbd7 9 Bg2 Ne5 10 b3 exd5 11 cxd5 c6 12 dxc6 bxc6 13 f4 Neg4 14 Bxc6 Bd7 15 Bxa8 Qxa8 16 0-0 Nxe3 17 Bxe3 Bh3 18 Rf2 Rxe3 19 Ra2 Rf3 20 Nd5



20 . . . Nxd5 21 Rxf3 Ne3 22 Qd3 Qxf3 23 Nd4 Qh5 24 Re2 Ng4 25 Qf5 Qxf5 26 Nxf5 Nf6 27 Nxe7+ Bxe7 28 Rxe7 Bd7 29 Re2 Kf8 30 Rc2 Nd5 31 Rd2 Bc6 32 b4 a6 33 Re2 Nb6 34 Rc2 Bb5 35 Rc7 d5 36 Ra7 d4 37 Kf2 d3 38 Ke3 h5 39 h3 g6 40 Kd2 Kg7 41 Rc7 Kf6 42 Rc5 Ke6 43 Kc3 h4 44 f5+ gxf5 45 gxh4 f4 46 Kd2 f3 White resigns.

IWM, see INTERNATIONAL WOMAN MASTER.

J

J'ADOUBE. A warning given by a player whose turn it is to move that he intends to adjust a piece or pawn. The TOUCH AND MOVE LAW requires warning to be given, and this French expression is customary but not obligatory. It is sometimes used after the event to give respectability to taking back a move, inexcusable conduct not confined to weak players. At the Sousse interzonal 1967, Grandmaster MATULOVIĆ, playing BILEK, withdrew a losing move saying 'Ich spreche j'adoube'; this ruse went unpunished, but he earned the nickname J'adoubović.

The laws do not mention what should be done if a player adjusts a man when it is not his turn to move. In a competition the arbiter could impose a penalty under rule 19. (See BEHAVIOUR.)

JAENISCH (pron. Yanish), CARL FRIEDRICH ANDREYEVICH (1813–72), player and author. He was born in Vyborg and educated first in Moscow and then in Leningrad where he became an assistant professor of mechanics. Commissioned in the Engineers he rose to the rank of major and was made a knight of the orders of St Stanislav and of St Anne. In 1838 he began to write a book on openings and two years later he left the army 'because he loved chess so much'; he wanted more time for research and he travelled to Warsaw and Germany where he collaborated with PETROFF and LASA, the two best analysts of the time. After four years' labour he published his major work, *Analyse nouvelle des ouvertures du jeu des échecs* (1842–3). (For some of its original contents see BIRD DEFENCE, BISHOP'S GAMBIT, JAENISCH COUNTERATTACK, JAENISCH VARIATION, LESSER BISHOP'S GAMBIT, NIMZOWITSCH DEFENCE, PETROFF DEFENCE, PONZIANI GAMBIT, and VIENNA GAME.) With this book and Bilguer's HANDBUCH (1843), the development of modern opening play began.

Tutored by Petroff, Jaenisch became a competent player, but not one of the great practitioners of his time. He made one attempt to play in a tournament (London 1851) but arrived too late and had to content himself with a match against STAUNTON, which he lost. He wrote other books, now long forgotten, including *Traité des applications de l'analyse mathématique au jeu des échecs* (1862–3).

JAENISCH COUNTERATTACK, 539 in the PHILIDOR DEFENCE. Black's 3 . . . Ng8–f6 (JAENISCH, 1842) has stood the test of time, and is often used as a means by which Black may transpose to the HANHAM VARIATION, 536.

JAENISCH GAMBIT, 428 in the SPANISH OPENING, a name used in the USSR and Germany for what is more generally called the SCHLIEMANN DEFENCE.

JAENISCH VARIATION, 571, a standard defence to the BISHOP'S GAMBIT originated by JAENISCH and sometimes named after BOGOLJUBOW who supposed he was the inventor when he played it successfully against SPIELMANN at Carlsbad 1923.

JAMBOREE PAIRING, see HUTTON PAIRING.

JANOŠEVIĆ (pron. Yanoshevitch), DRAGOLJUB (1923–), International Grandmaster (1965), chess journalist, a Yugoslav player who won first prize (+7=8) at Vršac 1969 (about category 8) ahead of BENKO.

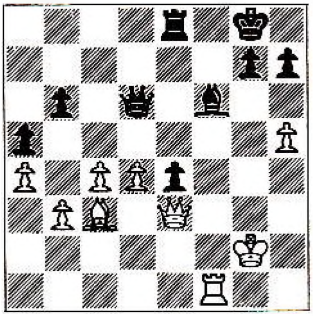
JANOWSKI (pron. Yanofsky), DAVID MARKYELOVICH (1868–1927), Polish-born professional player who settled in Paris around 1890, later to become a French citizen. His international career began in 1894, and his best tournament achievements were in the space of eight years: Vienna 1898, third (+22=7−7) after TARRASCH and PILLSBURY ahead of CHIGORIN and MARÓCZY; London 1899, second (+15=4−7) equal with Maróczy and Pillsbury after LASKER ahead of Chigorin; Monte Carlo 1901, first (+10=3−2) ahead of SCHLECHTER and Chigorin; Vienna 1902, first equal with WOLF; Monte Carlo 1902, third (+14=4−4) after Maróczy and Pillsbury ahead of Schlechter and Tarrasch; Hanover 1902, first (+11=5−1) ahead of Pillsbury; Cambridge Springs 1904, second (+10=2−3) equal with Lasker after MARSHALL ahead of Schlechter; Ostend 1905, second (+15=6−5) equal with Tarrasch after Maróczy ahead of Schlechter; Barmen 1905, first (+9=3−3) equal with Maróczy ahead of Schlechter.

Janowski played many matches, notably three against the world champion, Lasker, which were backed by a wealthy patron Leo Nardus (1860–c.1935). The first, May 1909, was drawn (+2=2); in the second, Oct. 1909, Janowski was heavily defeated (+1=2−7); and in the third, played for the world championship, Nov. 1910, he was even more decisively beaten (=3−8). When the First World War began Janowski was playing in the Mannheim tournament; after a short internment he was permitted to travel to Switzerland. In Dec. 1915 he went to the USA, scraping a livelihood there for nine years and then returning to Paris. In Dec. 1926 he travelled to Hyères to play in a tournament, but died of tuberculosis before it began. A fund was raised to meet his funeral expenses, for he had no means of any kind.

Marshall, who knew Janowski well, writes '. . . he had little foibles about the kind of game he liked—his weakness for the two bishops was notorious—and he could be tremendously stubborn. Janowski could follow the wrong path with more determination than any man I met! He was also something of a dandy and quite vain about his appearance.' (In the USA the two bishops were called the 'two Jans'.) In Janowski's formative years (1890–4) play rarely went beyond the MIDDLE-GAME and his brilliant play in this phase sufficed to earn him, for a short time, a place in the world's leading half-dozen players; but he neither played for the ENDGAME nor played it well, a failing that precluded his becoming a serious contender for the world championship. When Janowski was shown that the loss of a game was caused by lack of endgame knowledge his answer, writes CAPABLANCA, was always the same: 'I detest the endgame. A well-played game should be practically decided in the middle-game.' Outside chess Janowski liked to gamble, and his games showed a similar tendency; he played intuitively, always to win, and usually created interesting positions, not always to his advantage; and although he played in many BRILLIANCY PRIZE games he achieved the unusual distinction of losing as many as he won.

Janowski–Rubinstein Prague 1908 Queen's Pawn Opening

1 d4 d5 2 Nf3 c5 3 e3 e6 4 Bd3 Nc6 5 0-0 Nf6 6 b3 Bd6 7 Bb2 0-0 8 Nbd2 b6 9 Ne5 Bb7 10 f4 Nb4 11 Be2 Ne4 12 a3 Nc6 13 Nxe4 dxe4 14 Qe1 Qe7 15 Nxc6 Qxc6 16 c4 f5 17 Rd1 Qc7 18 Qg3 Rfd8 19 h4 a5 20 a4 Qf7 21 h5 Be7 22 Rd2 Rd7 23 Rfd1 Rad8 24 Qh3 Qf8 25 g4 cxd4 26 Rxd4 Rxd4 27 exd4 fxg4 28 Qxg4 Bc8 29 Qg3 Bf6 30 Qe3 Bb7 31 Bg4 Qd6 32 Bh3 e5 33 fxe5 Bxe5 34 Rf1 Bf6 35 Bc3 Bc8 36 Bxc8 Rxc8 37 Kg2 Re8



38 h6 Re7 39 Qh3 gxh6 40 Qc8+ Kg7 41 Qg4+ Kh8 42 d5 Rf7 43 Rxf6 Rxf6 44 Qe6 Qxe6 45 dxe6 Kg7 46 e7 Kf7 47 Bxf6 Black resigns.

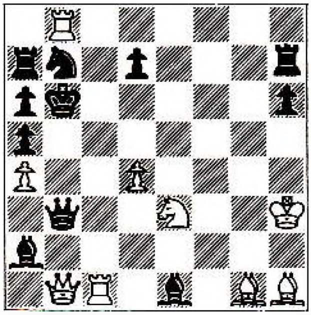
JANOWSKI-LARSEN VARIATION, 32 in the QUEEN'S GAMBIT ACCEPTED, from the game Marshall–Janowski, St Petersburg 1914. LARSEN played this line in 1958.

JANOWSKI VARIATION, 50 or 54, two unrelated lines in the QUEEN'S GAMBIT Declined. Both were introduced by JANOWSKI in his matches against SHOWALTER, 1899.

JANSA, VLASTIMIL (1942–), International Grandmaster (1974), Czech player, co-champion of his country in 1964, champion in 1974. A competitor in several Olympiads from 1964, he has also played in many tournaments, notably coming first (+7=6−2) equal with IVKOV and TUKMAKOV at Amsterdam 1974 and winning outright at Trnava 1982.

JAPANESE CHESS, see SHOGI.

JAVA THEME, a problem theme showing DUAL AVOIDANCE: White's line-pieces doubly command from different directions one or more squares in the black KING'S FIELD; if Black (in reply to the key) closes one of these lines White must avoid closing the other line, or a particular one of the other lines; the mating move in each main variation is the line-closing move that must be avoided in another main variation.



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The pioneer problem by MANSFIELD, *Our Folder*, April 1919. After the key, 1 Bh2, White's rook at c1 and his bishops doubly command c6 and c7. To prevent White's threatened 2 Bc7 Black shuts off one of these line-pieces:

1 . . . Bg3 (closing the line h2–c7) 2 Nd5 (not 2 Nc4? closing the line c1–c7)

1 . . . Bc3 (closing the line c1–c7) 2 Nc4 (not 2 Nd5? closing the line h1–c6).

The by-play: 1 . . . d6 2 Rc6; 1 . . . d5 2 Qg6; 1 . . . Ra8 2 Rxb7.

This example shows a reciprocal relationship between the two principal variations; for an example of a cyclic relationship see CYCLIC PLAY. The theme was investigated by the Dutch composer Harry Viggo Tuxen (1878–1968) in the 1930s, when he was living in Java.

JEOPARDY, in medieval times a chess position that seemed in the balance, the kind of position that appears today in newspapers and chess magazines as a mental exercise for the reader, the forerunner of the problem. The word is derived from the Old French *jeu parti*, literally a divided game of uncertain issue; in English this was corrupted in various ways, e.g. juperty, and eventually disappeared from chess to pass into general usage with its current meaning.

JEROME GAMBIT, 493 in the ITALIAN OPENING; an unsound gambit that can lead to much amusement in light-hearted play. It first appeared in the *American Chess Journal*, 1876, recommended by the American player Alonzo Wheeler Jerome (1834–1902) of Paxton, Illinois.

JOHNER (pron. Yoaner), HANS (1889–1975), International Master (1950), Swiss player and problem composer, for 45 years a musician with the Zürchner Tonhalle Orchestra as violin and viola teacher. He was national champion or co-champion ten times from 1908 to 1950 and represented his country in the Olympiads of 1927, 1931, and 1956. *Kostbarkeiten des Problemkunst* (1967) by Gabriel Baumgartner contains 201 problems and 22 games by H. Johner. The author's real name is Odette Vollenweider, a problem composer and one of his violin pupils.

JOHNER, PAUL F. (1887–1938), Swiss player and musician who in his later years settled in Berlin, where he died. In two minor tournaments, Copenhagen 1916 and Berlin 1917, he won and shared first prize respectively; but his best win was in a double-round quadrangular tournament at Berlin, Feb. to Mar. 1924, when he came ahead of RUBINSTEIN, TEICHMANN, and MIESES. He won or shared the Swiss Championship six times from 1907 to 1932, on two occasions (1908, 1928) sharing the title with his brother Hans.

JORDANSKY ATTACK, see YURDANSKY ATTACK.

JUBAIR, SA'ID BIN (665–714), Negro who allegedly took up chess to make himself ineligible for an appointment as a judge, which he thought would fit ill with his religious beliefs. (Under Muslim law chess was usually regarded as an activity which, disapproved of though not forbidden, would not be compatible with judgeship.) He became the greatest blindfold player known and the first to turn his back on the boards in contrast to the contemporary custom of feeling the pieces. Jubair was condemned for his part in a revolt, and his executioner is said to have dreamed that God would kill him once for every man he had killed, but 70 times for the death of Jubair. He is not to be confused with Jābir al-Kūfī, one of the great players of the early 9th century.

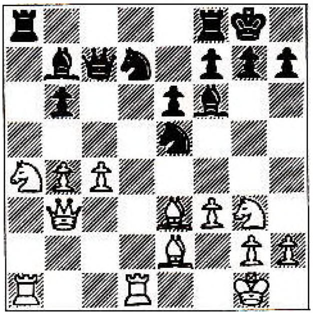
JUDGEMENT OF POSITION, an EVALUATION OF POSITION or an assessment of the DYNAMIC FACTORS.

JUNGE, KLAUS (1924–45). Although he was born in Chile, Junge's parents were German and they moved to Hamburg in the 1930s, believing their three sons would be better educated in Germany. Junge competed successfully in several tournaments during the early years of the Second World War and at 17 he shared first place with P. SCHMIDT in the German championship of 1941, but lost the play-off. Improving at a phenomenal pace, he came first (+7=3−1) equal with ALEKHINE at Prague 1942. Only BOTVINNIK and SZABÓ had previously shown such playing strength at the age of 18, but this was Junge's last tournament. An officer in the German army and the last of the three brothers to die in the war, he was killed in action on 17 April 1945 just three weeks before the war in Europe ended.

Das war Klaus Junge (1956) by E. Budrich and D. Schulte contains biography and games.

Alekhine–Junge Salzburg 1942 Queen's Gambit Declined, Marshall Gambit

1 d4 d5 2 c4 e6 3 Nc3 c6 4 e4 dxe4 5 Nxe4 Bb4+ 6 Nc3 c5 7 Be3 Qa5 8 Nge2 cxd4 9 Bxd4 Nf6 10 a3 Be7 11 Ng3 Nc6 12 b4 Qc7 13 Be3 0-0 14 Be2 b6 15 0-0 Bb7 16 Nb5 Qb8 17 Qc1 a6 18 Nc3 Qc7 19 Na4 Nd7 20 Rd1 Nce5 21 f3 a5 22 Qb2 axb4 23 axb4 Bf6 24 Qb3



24 . . . b5 25 cxb5 Bd5 (Junge has outplayed the world champion who has nothing better than to give up the exchange.) 26 Rxd5 exd5 27 Rc1 Nc4 28 Bxc4 dxc4 29 Rxc4 Qe5 30 Nc5 Nb6 31 Rc1 Nd5 32 Nge4 Nxe3 33 Qxe3 Ra1 34 Rf1 Rd8 35 Nxf6+ Qxf6 36 b6 Rxf1+ 37 Kxf1 Qxb6 38 Qe4 Qb5+ 39 Kf2 Rc8 40 Qd4 Qb6 41 Nb3 Rb8 42 Qxb6 Rxb6 43 g4 Rxb4 44 Nc5 f6 45 Kg3 Kf7 46 Nd3 Rd4 47 Nf4 Rc4 48 h4 Rc5 49 Nh5 g6 50 Nf4 Ke7 51 h5 g5 52 Ne2 Rc4 53 Kf2 Ke6 54 Ng3 Ke5 55 Nf5 Kf4 56 Ne3 Rc5 57 Ng2+ Ke5 58 Ne3 Kd4 59 Nd1 Rc1 60 Ne3 Rc5 61 Nd1 Kd3 62 Ne3 Re5 63 Nf1 Re2+ 64 Kg1 Ra2 65 h6 Ke2 66 Kg2 Rb2 67 Ng3+ Ke3+ 68 Kh3 Kxf3 69 Nh5 Rb6 White resigns.

K

K, the English language symbol for the king. Thus K-side meaning KING'S SIDE.

KAGAN, BERNHARD (1866–1932), Polish-born player and publisher. As a young man he moved to Berlin and became an amateur publisher; shortly before the First World War when his business in cigars declined he became more dependent on chess publishing. In 1921 he launched *Kagan's neueste Schachnachrichten*, a rich but chaotic periodical which ran until his death. It had multiple numbers, supplements, special issues, and so on, so that Kagan could publish whatever he liked when it suited him. The whole of the 1924 volume, for example, was published in 1923, so Kagan published special issues 1 to 9/10 in 1924. In a period when inflation presented unusual difficulties Kagan financed many tournaments and sustained German chess activities.

KAMIKAZE PIECE, a piece used for FAIRY PROBLEMS (e.g. a kamikaze knight) that makes non-capturing moves in the normal way, but upon capturing is removed from the board along with the captured man. This fairy piece was invented by the English composer Benjamin Glover Laws (1861–1931) in 1928, but was not named until 1965. The Japanese word *kamikaze* (divine wind), the name of a typhoon that destroyed an invading Mongol fleet in 1281, was used to describe the suicide pilots of the Second World War.

KAMINER, SERGEY MIKHAILOVICH (1908–38), Soviet study composer, chemical engineer. A perfectionist, he won tourney awards for a high proportion of his published studies. (See SYMMETRY for an elegant study in which a PURE MATE is given with slender material.) In Oct. or Nov. 1937, a few months before he disappeared, Kaminer handed a notebook containing all his work on studies to BOTVINNIK for safe keeping because he had a feeling that his compositions would otherwise be lost. 'His presentiment turned out to be correct', wrote Botvinnik, who revealed the existence of the notebook in the 1950s after Stalin's death. Some years later Kaminer was 'posthumously reinstated', but a great composer had been cut off in his prime.

R. M. Kofman, *Izbrannye Etyudy S. Kaminera i M. Liburkina* (1981) includes 75 of his studies.

KAN, ILYA ABRAMOVICH (1909–78), International Master (1950), International Arbiter (1956), lawyer. Kan, BELAVENETS, BOTVINNIK, MAKOGONOV, and RAGOZIN were the leaders of the first generation to learn their chess and make their mark under the Soviet regime. They were strong players, but all except Botvinnik were overtaken by the tide of younger players that was to bring about the Soviet hegemony after the Second World War. Kan's achievements were moderate: third prize in the USSR Championship 1929 (nine subsequent attempts were less successful); co-champion of Moscow 1936; third at Leningrad 1936; second (+3=3−1) after FINE, Moscow 1937; and third at Sverdlovsk 1943. In the 1950s Kan became interested in chess organization and writing about the game.

KAPLAN, JULIO (1950–), winner of the World Junior Championship 1967, a success which gained him the title of International Master. Born in Argentina, he settled in Puerto Rico with his family when he was 13, and he played for his adopted country in a few Olympiads from 1966. At Los Angeles 1974, a tournament of about category 8, he shared second prize with GHEORGHIU after GLIGORIĆ.

KARLSSON, LARS CARL-GUSTAF (1955–), Swedish player, International Grandmaster (1982), winner of tournaments at Malmö 1979, Hradec Králové 1979–80 (+6=5 equal with GIPSLIS), Esbjerg 1981 (+7=3−1), Niš 1981, Eksjö 1982 (+5=6), and Helsinki 1983 (+7=3−1).

KARPOV, ANATOLY YEVGENYEVICH (1951–), Soviet professional player, International Grandmaster (1970), world champion since 1975. He was born at Zlatoust, a small town in the Urals, was taught the moves of chess when he was 4, and became a competent player by the age of 13 without having read any chess books. He was then accepted as a student in a correspondence chess school organized by the Trades Unions Sports Society. On school holidays he made visits to Moscow where BOTVINNIK, head of the tuition courses, gave personal tuition, and to Riga where he met FURMAN, whose advice on openings he sought for many years. At the age of 15 he became one of the youngest Soviet players ever to gain the title of National Master, and at 16 he won a junior international tournament at Groningen, Netherlands. Succeeding at school, he obtained entry to

Karpov in 1982

Leningrad University where he read economics and studied English and Spanish. (In his thesis, on the problem of leisure, chess was not mentioned.) After winning the World Junior Championship in 1969, three points ahead of his nearest rival, he made his run-up to the world championship at astonishing speed. In seven strong tournaments from 1970 to 1973 he shared first prize three times: Moscow 1971, category 14 (+5=12), with STEIN ahead of SMYSLOV, PETROSYAN, TAL, and SPASSKY; Hastings 1971–2 (+8=6−1) with KORCHNOI; and San Antonio 1972 (+7=7−1) with Petrosyan and PORTISCH. At the Leningrad interzonal 1973 he came first (+10=7) equal with Korchnoi, and in 1974 he defeated three other CANDIDATES in match play: POLUGAYEVSKY (+3=5), Spassky (+4=6−1), and Korchnoi (+3=19−2). Karpov was now the official challenger, but the title-holder FISCHER declined to play; and FIDE declared Karpov the world champion in April 1975, a few days before his 24th birthday.

If through no fault of his own Karpov's right to the title seemed blemished for lack of a match, he made amends by setting up a fine tournament record in the next two years winning seven first prizes: Portorož–Ljubljana 1975 (+7=8); Amsterdam 1976 (+2=4); Skopje 1976 (+10=5); Montilla 1976 (+5=4); USSR championship, 1976, category 12 (+8=8−1); Bad Lauterberg 1977, category 12 (+9=6); and Las Palmas 1977 (+12=3). After a comparative failure at Leningrad 1977 (+5=10−2, to share fourth place) Karpov came first in category 14 tournaments at Tilburg 1977 (+5=6) and Bugojno 1978 (+6=8−1, shared with Spassky). Later in the year he met his first challenger, Korchnoi, and successfully defended his title (+6=21−5) in a hard and unusually long match at Baguio in the Philippines.

From then until 1981 he played in ten tournaments winning or sharing first place nine times, notably in seven events of category 15: Montreal 1979 (+7=10−1, shared with Tal); Waddinxveen 1979 (+4=2); Tilburg 1979 (+4=7); Bad Kissingen 1980 (+3=3); Bugojno 1980 (+5=6); Tilburg 1980 (+5=5−1); and Moscow 1981 (+5=8). At the age of 30 Karpov's tournament achievements already surpassed those of any other player.

In the autumn of 1981 he again defeated Korchnoi (+6=10−2) and in 1982 he resumed his successful tournament career, scoring +5=7−1 to tie with ANDERSSON for first place at London, winning outright (+5=5−1) at Tilburg, and taking first place (+3−8−1) equal with Andersson at Turin. In 1983 he won the USSR Championship for the second time (+5=9−1).

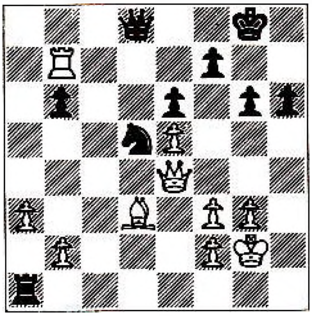
Short, slender, with slightly protruding eyes and chestnut hair, Karpov shows an almost childlike expression when relaxed; but his appearance conceals a man of determination and stamina. To be champion, he says, 'requires more than simply being a strong player; one has to be a strong human being as well'. At the board he shows little emotion: to his opponents he seems cold, isolated from them. His style is positional, modelled on that of CAPABLANCA, whom he admires. 'Let us say the game may be continued in two ways: one of them is a beautiful tactical blow that gives rise to variations that don't yield to precise calculation; the other is clear positional pressure that leads to an endgame with microscopic chances of victory . . . I would choose [the latter] without thinking twice. If the opponent offers keen play I don't object; but in such cases I get less satisfaction, even if I win, than from a game conducted according to all the rules of strategy with its ruthless logic.' Like others who play the board, not the man, he writes '*the* opponent'. (See OVERLOAD; POSITIONAL PLAY.)

Karpov published 59 of his games, most of them annotated, in *Izbrannye Partii 1969–1977* (1978). In collaboration with A. Roshal he published *Devyataya Vertikal* (1978), of which there are several different versions. One of these is *Chess is My Life* (1980) which contains 110 games and a biography unique for its abject flattery.

D. Levy, *Karpov's Collected Games* (1975) contains 530 games, many of them annotated; K. J. O'Connell and D. Levy, *Anatoly Karpov's Games as World Champion 1975–1977* (1978) contains more than 200 games.

Karpov–Geller Moscow 1981 Queen's Gambit Declined, Tartakower Variation

1 d4 d5 2 c4 e6 3 Nc3 Be7 4 Nf3 Nf6 5 Bg5 h6 6 Bh4 0-0 7 e3 b6 8 Rc1 Bb7 9 Bd3 Nbd7 10 0-0 c5 11 Qe2 Rc8 12 Bg3 cxd4 13 exd4 dxc4 14 Bxc4 Bxf3 15 gxf3 Nh5 16 Ba6 Nxg3 17 hxg3 Rc7 18 Rfd1 Nf6 19 Nb5 Rxc1 20 Rxc1 Nd5 21 Nxa7 Nb4 22 a3 Qa8 23 Rc7 Nd5 24 Rb7 Bf6 25 Nc6 Rc8 26 Ne5 Bxe5 27 dxe5 Rc1+ 28 Kg2 Qd8 29 Bd3 Ra1 30 Qe4 g6



31 Rxf7 Kxf7 32 Qxg6+ Kf8 33 Qxh6+ Black resigns. If 33 . . . Kg8 34 Qh7+ Kf8 35 Qh8+ Ke7 36 Qg7+ Ke8 37 Bg6 mate.

KARPOV VARIATION, 675 in the ALEKHINE DEFENCE, played several times by KARPOV in the late 1960s.

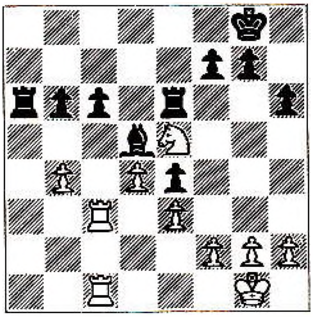
KASHDAN, ISAAC (1905–), International Grandmaster (1954), International Arbiter (1960), the best player in the United States and one of the best half-dozen players in the world in the early 1930s. He became well known after the Hague Olympiad 1928, when he made the highest first-board score (+12=2−1). In 1930, after defeating L. STEINER in match play (+5=2−3), Kashdan played in the Hamburg Olympiad and prolonged his stay in Europe to compete in three tournaments: Berlin (Aug.), first (+5−1); Stockholm (Oct.), first (+4=1−1) ahead of BOGOLJUBOW, STOLTZ, and STÅHLBERG; and Frankfurt, second (+7=4) after NIMZOWITSCH. Subsequently he had several good tournament achievements: New York 1931, second (+6=5) after CAPABLANCA; Hastings 1931–2, second (+6=3) after FLOHR ahead of EUWE and SULTAN KHAN; London 1932, third (+5=5−1) equal with Sultan Khan after ALEKHINE and Flohr ahead of TARTAKOWER and MARÓCZY; and Pasadena 1932, second (+5=5−1) after Alekhine ahead of RESHEVSKY and FINE. In 1933 Kashdan founded the *Chess Review*, a magazine which he soon handed over to HOROWITZ, and wrote a book on the Folkestone Olympiad in which he had played.

Around this time Alekhine remarked that Kashdan might be the next world champion, but Kashdan, finding a full-time chess career unprofitable, soon sought other employment, thus limiting his further chess ambitions. In his fifth and last Olympiad, Stockholm 1937, he made the best third-board score (+13=2−1). In Europe he had been known as the 'little Capablanca', a description that was partly accurate; but the similarity would probably have been less marked had he continued to develop his talent in international play.

From 1932 he had endeavoured, without success, to negotiate a match with MARSHALL, the titular US champion; few doubted that Kashdan would have won, and possession of the title would have assisted him financially. After Marshall at last relinquished his claim to be US champion (1936) Kashdan entered several championship tournaments, but the title which had been his due was no longer within his grasp. In 1942 he tied for first place, but lost the play-off match to Reshevsky (+2=3−6). In the US open championship Kashdan shared first prize in 1938 and won outright in 1947. After the Second World War he moved to California where he became a leading chess organizer and arbiter, and editor of a chess column in the *Los Angeles Times*.

Kashdan–L. Steiner 3rd match game 1930 Queen's Gambit Declined, Cambridge Springs Defence

1 d4 d5 2 c4 c6 3 Nf3 Nf6 4 Nc3 e6 5 Bg5 Nbd7 6 e3 Qa5 7 Qb3 Ne4 8 cxd5 exd5 9 Bd3 Bb4 10 Rc1 Nxg5 11 Nxg5 h6 12 Nf3 0-0 13 0-0 Re8 14 a3 Bxc3 15 Qxc3 Qxc3 16 Rxc3 Nf6 17 b4 Be6 18 Rfc1 Ne4 19 Bxe4 dxe4 20 Nd2 Bd5 21 Rc5 b6 22 R5c3 a5 23 Nc4 axb4 24 axb4 Ra6 25 Ne5 Re6



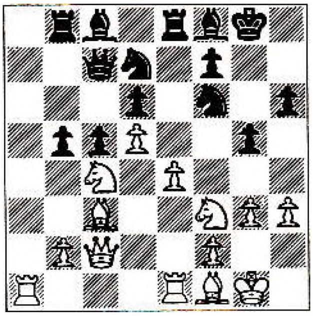
White now completes his MINORITY ATTACK. 26 b5 cxb5 27 Rc8+ Kh7 28 Rd8 Bc4 29 Nd7 Kg6 30 d5 Re7 31 d6 Rxd7 32 Rxd7 Bd3 33 Rb7 Kf6 34 f3 Black resigns.

KASPAROV, GARRY KIMOVICH (1963–), Soviet player from Baku, International Grandmaster (1980). His original name was Weinstein. He was a child when his father was killed in a road accident and the authorities, deciding he should have a more suitable name, called him Kasparov, a Russified version of his mother's maiden name Kasparyan. At first he trained under BAGIROV and then, like KARPOV, by means of a correspondence course supervised by BOTVINNIK; but Kasparov's hero is ALEKHINE not, like Karpov's, CAPABLANCA. At the age of 12 Kasparov won both the Azerbaijan championship and the USSR junior (under 18) championship. In 1979 he won the Banja Luka tournament (+8=7) and in 1980 he won both the World Junior Championship and the Baku tournament (+8=7). In this last event he completed on his birthday (13 April) the score necessary for his Grandmaster title. The strongest 17-year-old since FISCHER, he made tournament achievements in the next few years that placed him at the top, above Karpov in the world ranking lists: Moscow 1981, category 15, second (+3=9−1) equal with POLUGAYEVSKY and SMYSLOV after Karpov; USSR Championship, Frunze 1981, first (+10=5−2) equal with PSAKHIS; Bugojno 1982, category 14, first (+6=7).

He became a CANDIDATE by winning (+7=6) the 1982 Moscow interzonal. In 1983 he defeated BELYAVSKY in the quarter-final and KORCHNOI in the semi-final, and he was first (9=4−1) at Nikšić, category 14. In 1984 he beat Smyslov (+4=9) to become challenger.

Kasparov–Browne Banja Luka 1979 Queen's Indian Defence

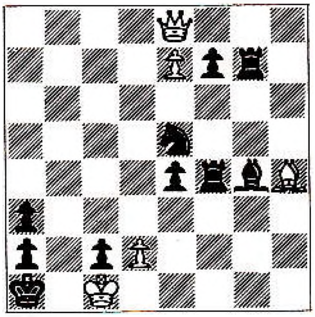
1 d4 Nf6 2 c4 e6 3 Nf3 b6 4 a3 c5 5 d5 Ba6 6 Qc2 exd5 7 cxd5 d6 8 Nc3 Nbd7 9 Bf4 Be7 10 g3 0-0 11 Bg2 Re8 12 0-0 Nh5 13 Bd2 Nhf6 14 Rfe1 Bf8 15 a4 Ng4 16 Nb5 Bb7 17 e4 a6 18 Na3 Rb8 19 h3 Ngf6 20 Bc3 Qc7 21 Nd2 Bc8 22 Bf1 g5 23 Nf3 h6 24 Nc4 b5 25 axb5 axb5



26 e5 Nxd5 27 Nxd6 Bxd6 28 exd6 Qd8 29 Ne5 Nb4 30 Qd2 Nxe5 31 Rxe5 Rxe5 32 Bxe5 Nc6 33 Qe3 Nxe5 34 Qxe5 c4 35 Bg2 Be6 36 Ra7 b4 37 Bc4 c3 38 Bh7+ Kxh7 39 Qxe6 Black resigns.

KASPARYAN, HENRIKH MOISEYEVICH (1910–), player, composer, analyst, author, International Master (1950), International Judge of Chess Compositions (1956), International Grandmaster for Chess Compositions (1972), railway engineer. He received all three chess titles at their inception. A native of Tbilisi, he was champion of Armenia ten times and a competitor in four USSR championships from 1931 to 1947. In match play he defeated CHEKHOVER, another player and composer, in 1936 (+6=7−4). His playing career might have been advanced if he had moved to Moscow but he preferred to live in Yerevan. His published endgame analyses include an article on rook endings in *Shakhmaty v SSSR* 1946.

A composer of problems from the age of 15, he turned to studies a few years later with such success that he became widely regarded as the greatest study composer of all time. He won the first (1945–7), fourth (1953–5), fifth (1956–8), eighth (1965–6, shared with YAKIMCHIK), ninth (1967–8), and tenth (1969–70) study composing championships of the USSR. His many books on the subject are authoritative. *2,500 Finales* (1963), a two-volume work, was published in Buenos Aires. *Domination in 2,545 Endgames* (1980) is an English translation of his two volumes on domination first published in 1972 and 1974. His other books are all in Russian: *555 Miniatures* (1975); *Positional Draw* (rev. edn, 1977) contains 423 studies; *The Development of Study Ideas* (1979) contains 1,380 studies. *The Strength of the Pawn* (1980) and *Remarkable Studies* (1982) contain 1,338 and 1,062 studies respectively. A biography of Kasparyan, in Russian, *Chess Magician* (1981) by Akopyan, includes 88 studies, 36 games, an 18-page analysis of the endgame R and 2 Ps v. R, and a bibliography. *Chess Studies and Games* (1959) is a collection of 150 of his own studies and 42 games or game positions; *Studies* (1972) is a selection of 269 of his studies. (See STAR CHECKS.)



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A study that won first prize in the Roycroft Jubilee tourney 1979, an event that attracted 274 entries by 170 composers from 26 countries. After 1 Qb5 Nd3+ 2 Qxd3 exd3 3 e8=Q Be6 4 Qxe6 Rg5 5 Bf2 there are two main variations: 5 . . . Rg1+ 6 Be1 Rb4 7 Qxa2+ Kxa2, and 5 . . . Rb5 6 Bd4+ Rb2 7 Qf6 Rxf6 8 Bxf6. These two stalemates show reciprocal pinning using a white bishop and a black rook (the one on g7), a TASK not previously achieved in a study.

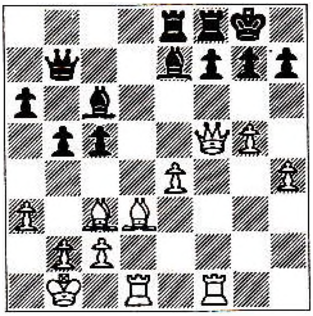
KAUFMANN, ARTHUR (1872–*c*.1940), Viennese player who in two short spells showed that he was of grandmaster calibre. All his games were played in Vienna. His first playing period was from 1892 to 1898: in 1893 he drew a match with MARCO (+5−5) and his best tournament results at this time were a third place equal with SCHLECHTER after SCHWARZ and Marco in 1893–4, a second to Marco in 1896, and a second to Marco ahead of Schlechter in 1897–8. He then almost disappeared from chess until 1913 when he finished last in a tournament. A tall, slim, conceited man, Kaufmann was spurred to his best achievements by this setback. In Trebitsch Memorial tournaments he came second (+9=4−1), half a point behind Schlechter (whom he defeated) and 2½ points ahead of the third prize winners RÉTI and SPIELMANN, in 1914 and he came third after Schlechter and Réti in 1915. Then he defeated Réti in match play (+4=1−1). In 1916 he competed with Schlechter and VIDMAR in a match tournament (five players were intended but Réti and BREYER withdrew): 18 games were played and Kaufmann came last, but he scored only one point less than the winner, Schlechter. In the same year Kaufmann defeated TARTAKOWER (+2=2) and retired from chess.

KAUFMANN VARIATION, 431, a strong line for White in the SPANISH OPENING; 551 in the PETROFF DEFENCE.

KAVALEK, LUBOMIR (1943–), International Grandmaster (1965), a professional player and chess journalist from Prague who went to Germany in 1968, settled in Washington DC two years later, and became a naturalized US citizen. A student of journalism, communications, and Russian literature, he also found time to develop his chess and in 1962, when 19 years old, won the Czech Championship. He won first prize (+8=5−2) ahead of BRONSTEIN at Amsterdam 1968, and in the same year won the Czech championship for the second time, ahead of HORT, SMEJKAL, FILIP, and L. PACHMAN. During the 1970s Kavalek was one of the most active and successful tournament competitors from the USA, taking first prizes at Caracas 1970 (+10=6−1), Bauang 1973 (+6=3), and Solingen 1974 (+7=6−1 to tie with POLUGAYEVSKY). In other strong tournaments he often took a high place: Manila 1973, third (+8=6−1) after LARSEN and LJUBOJEVIĆ; Wijk aan Zee 1975, category 12, fourth (+3=12); Manila interzonal 1976, seventh; Montilla 1977, second (+4=5) after GLIGORIĆ; Tilburg 1977, category 14, third (+1=10) equal with Hort, HÜBNER, and TIMMAN after KARPOV and MILES; and Bochum 1981, first (+9=6) ahead of Hort. Kavalek was co-champion of the USA in 1973, champion in 1978 (+7=6−1). In Olympiads he played twice for Czechoslovakia (1964, 1966) and for the USA from 1972.

Kavalek–Hübner Buenos Aires Olympiad 1978 Sicilian Defence

1 e4 c5 2 Nf3 Nc6 3 d4 cxd4 4 Nxd4 Qb6 5 Nb3 Nf6 6 Nc3 e6 7 Bd3 Be7 8 Be3 Qc7 9 f4 d6 10 Qf3 a6 11 g4 b6 12 g5 Nd7 13 0-0-0 Nc5 14 Kb1 Bd7 15 h4 Qb7 16 Be2 Na7 17 f5 Nb5 18 Bd4 Bc6 19 fxe6 Nxc3+ 20 Bxc3 Nxe6 21 Rhf1 0-0 22 Bd3 b5 23 a3 Nc5 24 Nxc5 dxc5 25 Qf5 Rae8



26 Bxg7 Bd7 27 Qe5 Bd8 28 Qd6 Kxg7 29 Qh6+ Kh8 30 e5 f5 31 exf6 Bc6 32 Rde1 e4 33 Bg6 Rf7 34 Bxf7 Qxf7 35 g6 Qxg6 36 f7 Black resigns.

KECSKEMÉT VARIATION, 356 or 412 in the SPANISH OPENING, the same position arising from two different sequences. It was first played in the game L. Steiner–Alekhine, Kecskemét 1927.

KEEBLE, JOHN FREDERICK (1855–1939), problemist and chronicler who lived in Norwich all his life. He edited the chess column of the *Norwich Mercury* from 1902 to 1912, contributed many significant articles elsewhere, investigated a number of chess questions, and established the burial place of several great players and arranged the tending of their graves. He lived at only two addresses for 73 years, worked for the railway company for 53 years, and was a member of the Norfolk and Norwich chess club for 61 consecutive years. Winner of the club championship in 1884, he did not compete again until 1933 and then won it three years in succession.

KEENE, RAYMOND DENIS (1948–), English player and author, British champion 1971. From 1966 he played in several Olympiads and his performance in two of them, Nice 1974 (+7=6−2) and Haifa 1976 (+4=6), gained him the title of International Grandmaster (1976). His best tournament win was at Dortmund 1980 (category 8). He studied the games and teaching of STAUNTON and NIMZOWITSCH and revealed with unusual insight the strategy of the former and the stratagems of the latter in two books: *Staunton, the English World Champion* (1975) and *Nimzowitsch: a Reappraisal* (1974). He also wrote *Flank Openings* (3rd edn, 1979); these openings are the ones which he prefers to play, which he knows best, and which suit his solid positional style.

KEMERI VARIATION, 211 in the KING'S INDIAN DEFENCE, sometimes called the Neo-Grünfeld. The idea is the same as that of the GRÜNFELD DEFENCE, 175. Although this line was played in the 1920s, the name stems from its successful use by Black in the game Alekhine–Mikenas, Kemeri 1937.

KEMPELEN, FARKAS (1734–1804), Hungarian inventor of the first AUTOMATON and more commonly known by the German version of his name, Wolfgang von Kempelen. He was extremely proud of the mechanism that controlled the arm of his automaton and which became of importance in the development of artificial limbs; he was less proud of having invented the first great cabinet illusion although that is the cause of his fame. (See TURK.) A councillor at the Austro-Hungarian court and a man of considerable ingenuity, Kempelen invented a method of printing embossed books for the blind which was extensively practised, and carried out research into mechanical speech which was studied by the pioneers of telecommunication. He designed the hydraulic system that operated the fountains at Schönnbrunn and a canal system to link Budapest with the Adriatic at Rijeka (Fiume).

KERES, PAUL PETROVICH (1916–75), International Grandmaster (1950), International Judge of Chess Compositions (1957), for about 25 years from 1936 among the world's best eight players, on occasion ranking second. Born in Narva, Estonia, and having few opportunities in his youth to meet other players, he played instead several hundred games by correspondence; by this means he acquired sufficient skill to win the national over-the-board championship in 1934. Estonia, having found herself a star, decided to compete in the Olympiad at Warsaw 1935. Keres led the team, scored more wins than any other top-board player, and surprised the chess world with both his success and the brilliance of his play. (He also led an Estonian team in 1937, and again in 1939 when his country won the bronze medal.) Keres soon proved that his results in Warsaw were no accident. He shared first prize with ALEKHINE (+4=5) at Bad Nauheim 1936 and with FINE (+6=3) ahead of Alekhine at Margate 1937. Keres writes that because of one or two comparative failures around this time he began playing in a more solid manner, taking fewer risks, which brought him first prize (+6=6−2) ahead of Fine, CAPABLANCA, RESHEVSKY, and FLOHR at Semmering–Baden 1937, the strongest tournament of the year. Widely regarded as a possible future champion, Keres was invited to play in the AVRO tournament 1938, a gathering of the world's best eight players and the strongest tournament held up to that time. Playing even more solidly Keres scored +3=11 to share first prize with Fine. In the same year he drew a match with STÅHLBERG (+2=4−2). Soon after Keres won at Margate 1939 (+6=3) ahead of Capablanca and Flohr the Second World War began, and hopes of a world championship match for him or anyone else faded.

While Estonia and the Netherlands were still at peace Keres defeated EUWE (+6=3−5) in match play, 1939–40. Six months later Estonia became part of the Soviet Union and Keres, now a Russian citizen, played in the USSR Championship of 1940, and at Leningrad–Moscow 1941, the so-called 'absolute championship', in which he took second place (+6=10−3) after BOTVINNIK ahead of SMYSLOV and BOLESLAVSKY. Shortly afterwards Estonia was invaded and Keres found himself under German rule. He played in several tournaments, notably two strong events at Salzburg, taking second place (+4=4−2) after Alekhine in 1942 and sharing first prize with him (both scored +5=5) in 1943. Later that year he played at Madrid, then made his way to Sweden. When the war in Europe ended he returned home, but not before making a deal with the Soviet authorities. He would be 'forgiven' for playing in German tournaments, i.e. collaborating with the enemy. In return Keres promised not to interfere with Botvinnik's challenge to Alekhine. In 1947, at his second attempt, Keres won the USSR Championship (+10=8−1).

For some years he concentrated his efforts on world championship events. Seven times a CANDIDATE, he was never challenger, a distinction he often failed to achieve by the narrowest of margins. His first attempt came in the world championship match tournament of 1948 for which the Candidates (in effect all challengers) were selected by FIDE. Keres came third (+8=5−7) equal with Reshevsky after Botvinnik and Smyslov. Keres then played in all five Candidates' tournaments: Budapest 1950, fourth (+3=12−2); Neuhausen–Zurich 1953, second (+8=16−4) equal with Reshevsky after Smyslov; Amsterdam 1956, second (+3=14−1) after Smyslov; Bled–Zagreb–Belgrade 1959, second (+15=7−6) after TAL; and Curaçao 1962, second (+9=16−2) equal with GELLER half a point after PETROSYAN. In a play-off to determine a challenger (should the champion, Botvinnik, retire without playing) Keres defeated Geller (+2=5−1). Seeded as a Candidate in 1965 Keres lost the quarter-final match to SPASSKY. During these years Keres won a match against UNZICKER (1956, +4=4), won the USSR Championship in 1950 (+8=7−2) and 1951 (+9=6−2), and won or shared first prize in six strong international tournaments: Budapest 1952 (+10=5−2) ahead of Geller, Botvinnik, and Smyslov; Hastings 1954–5 (+6=2−1) equal with Smyslov; Zurich 1961 (+7=4) ahead of Petrosyan; Los Angeles 1963, about category 14 (+6=5−3), equal with Petrosyan; Beverwijk 1964 (+8=7); and Mariánské Lázně 1965 (+7=8) equal with Hort. In seven Olympiads consecutively from 1952 to 1964 Keres made the best score at third or fourth board on four occasions and a total score of +53=32−3. In 1975 he played in his last all-play-all tournament, a category 11 event held, appropriately, in Tallinn, and won first prize (+6=9). Returning home after a trip to Canada, where he won the Swiss system open championship, he died from a heart attack in Helskinki. 'The greatest loss to chess since the death of Alekhine', said Botvinnik.

Keres had played in eight of the ten category 15 or 16 tournaments held during his adult life, winning or sharing one first prize, five second, one third, and one fourth; had otherwise played in about 40 strong international tournaments, winning or sharing 19 first and 7 second prizes; and had won the Soviet Championship three times. Only two or three players other than world champions had such a fine record, and the sobriquet 'crown prince of chess' used in his lifetime was well earned. He also composed problems and studies.

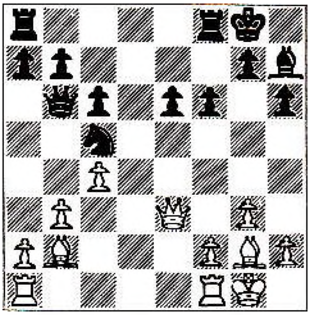
Apparently relaxed when playing, he moved the men quietly, never displaying ill-temper. His charm and tact made him friends everywhere, not least in English-speaking countries (he spoke the language fluently). In 1962 he was elected Estonian Sportsman of the Year, a testimony to both his achievements and his popularity. From 1937 Keres gradually changed his style, and although he was remembered for his brilliant tactics both before and after this change his style became wholly classical: he chose clear-cut lines of play, simplified so that only the essential features of the position remained, and eschewed tactical play unless the consequences were foreseeable. He preferred well-established openings and never lost his liking for the open play that characterized his early games. Faced with new opening schemes he showed 'slight uncertainty', wrote Botvinnik, adding that Keres had 'a tendency to fade somewhat at decisive moments in the struggle . . . when his mood was spoiled he played below his capabilities'.

In the 1950s Keres wrote two books on the OPEN GAME (1 e4 e5) and one on the FRENCH DEFENCE. In contrast to many books which emphasize only the fashionable, Keres researched the past (often what becomes fashionable), and although many developments have since taken place these books still provide a solid and reliable basis for study. Two excellent books of his in the English language are *Practical Chess Endings* (1974) and, with KOTOV, *The Art of the Middle-Game* (1964). He annotated many of the 500 games in *Weltgeschichte des Schachs: Keres* (1960).

Reinfeld, *Keres' Best Games of Chess 1931–1948* (1949) contains 90 annotated games.

Smyslov–Keres USSR Championship 1951 Réti Opening, London Variation

1 c4 Nf6 2 g3 c6 3 Nf3 d5 4 b3 Bf5 5 Bb2 e6 6 Bg2 Nbd7 7 0-0 h6 8 d3 Bc5 9 Nc3 0-0 10 Qc2 Bh7 11 e4 dxe4 12 Nxe4 Nxe4 13 dxe4 Nf6 14 Ne5 Qb6 15 Nd3 Nxe4 16 Nxc5 Nxc5 17 Qc3 f6 18 Qe3



18 . . . Nd3 19 Qxe6+ Kh8 20 Bc3 Rfe8 21 Qg4 Rad8 22 Qh5 Ne5 23 Rad1 Bg6 24 Qh4 Rxd1 25 Rxd1 Nd3 26 Bd4 Qa5 27 h3 Kh7 28 Bf3 Ne1 29 Bh1 Nc2 30 Bf3 Re1+ 31 Rxe1 Qxe1+ 32 Kh2 b6 33 Qf4 c5 34 Be3 Nxe3 35 Qxe3 Qxe3 36 fxe3 Bb1 (White has a BAD BISHOP) 37 a3 a5 38 Bd1 Kg6 39 Kg2 Kf5 40 Kf3 Ke5 41 a4 g5 42 Ke2 Bf5 43 g4 Bb1 44 Kf3 f5 45 gxf5 Kxf5 46 Kf2 Be4 47 Kg3 Kg6 48 Kf2 h5 49 Kg3 h4+ 50 Kf2 Bf5 51 Kg2 Kf6 52 Kh2 Ke6 White resigns. Black threatens to play his king to d3, the HOLE which his knight occupied in the middle-game: 53 Kg2 Ke5 54 Kh2 Bb1 55 Kg2 Ke4 56 Kf2 Kd3.

KERES DEFENCE, 118. Known since the 1840s, this defence was played by BUCKLE in his 4th match game against LOWENTHAL, 1851. STAUNTON recommended that White should play 3 Bd2, now the standard reply.

KERES GAMBIT, 566, sometimes called the Mason Gambit, in the KING'S GAMBIT Accepted. In the early 1930s KERES tested this risky gambit in correspondence play.

KERES VARIATION, 15 in the ENGLISH OPENING; 201 in the KING'S INDIAN DEFENCE played by KERES in the 1960s; 238 in the SICILIAN DEFENCE; 274, also in the Sicilian Defence, a sound attacking line played in the game Keres–Bogoljubow, Salzburg 1943; 562 in the FALKBEER COUNTER-GAMBIT from the correspondence game Keres–Malmgren, 1933–4; and 676 in the ALEKHINE DEFENCE.

Keres was an expert on the SPANISH OPENING and several variations strengthened by his analysis and tested by his practice have been named after him: 359, successfully played in the game Keres–Alekhine, Margate 1937; 384 the Howell Attack; 400, first played in the game Thomas–Stoltz, Warsaw Olympiad, 1935; 404, introduced by Soviet players around 1944; and 415, a line played by LASKER in the 1890s, but known earlier.

KEVITZ–TRAJKOVIĆ DEFENCE, 139, line inspired by NIMZOWITSCH, played by C. TORRE against SÄMISCH, Baden-Baden 1925, by the American Alexander Kevitz (1902–81), and by the Yugoslav Mihailo Trajković (1922–) around 1950. It is sometimes called the van Geet Opening.

Marshall–C. Torre, friendly game played on board s.s. *Antonia* en route for Baden-Baden

1 d4 Nf6 2 c4 Nc6 3 d5 Ne5 4 b3 e6 5 Bb2 Bb4+ 6 Nd2 Ne4 7 Bc1 Qf6 White resigns.

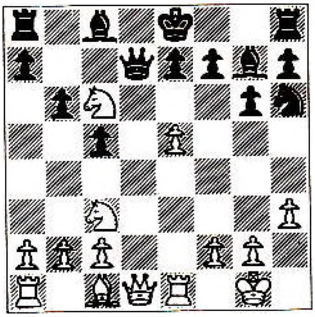
KEY, or keymove, the first single-move of the solution to a DIRECT MATE PROBLEM. Once discovered the key often provides a clue to the rest of the solution (the POST-KEY PLAY). For some other kinds of composition the word key, although commonly used, is less appropriate. In a study, for example, there may be introductory play and the first single-move may not reveal the central idea.

KHOLMOV, RATMIR DMITRIYEVICH (1925–), Soviet player, International Grandmaster (1960), ten times Lithuanian champion or co-champion 1949–61. His lively style, characterized by intuitive combinative skill, brought him several victories in international tournaments, notably at Kecskemét 1962 (+7=8), Havana 1968 (+10=4), and Budapest 1976 (+7=7−1); and he shared first prizes at Moscow 1960, category 12 (+6=5), with SMYSLOV, Dubna 1973 (+8=6−1) with TAL, and Tbilisi–Suhumi 1977 (+7=8) with GEORGADZE. A competitor in 16 USSR Championship tournaments from 1948 to 1972, Kholmov achieved fair results on several occasions: Moscow 1957 sixth (+6=13−2), Tbilisi 1959 equal fourth (+7=10−2), Yerevan 1962 fourth (+9=8−2), Leningrad 1963 first (+6=12−1) equal with SPASSKY and with STEIN who won the play-off. In 1982 he published *Ratmir Kholmov*, a book (in Russian) containing 63 annotated games and details of his chess career up to 1970.

Kholmov–Keres USSR championship Tbilisi 1959 Sicilian Defence, Rossolimo Variation

1 e4 c5 2 Nf3 Nc6 3 Bb5 Nf6 4 e5 Ng4 5 Bxc6 dxc6 6

0-0 g6 7 Re1 Bg7 8 h3 Nh6 9 Nc3 b6 10 d4 cxd4 11 Nxd4 c5 12 Nc6 Qd7



13 Nxe7 Kxe7 14 Bxh6 Bxh6 15 Qf3 Bg7 16 Nd5+ Kd8 17 Rad1 Bb7 18 Qb3 Bc6 19 Nxb6 axb6 20 Qxf7 Bxe5 21 Rxd7+ Bxd7 22 Rxe5 Kc7 23 Re7 Rad8 24 a4 g5 25 Qd5 Rhe8 26 Rxh7 g4 27 a5 gxh3 28 axb6+ Kxb6 29 Rxd7 Black resigns.

KHOLMOV VARIATION, 409 in the SPANISH OPENING, introduced by CHIGORIN in a game against SCHLECHTER, Cambridge Springs tournament 1904.

KIBITZER, an onlooker, especially one free with advice. This American term stems via Yiddish from *Kiebitz* (German), a peewit.

KIEL VARIATION, 313, line in the CENTRE COUNTER GAME that is ineffective if White avoids the trap 5 Qa4+ N8c6 6 d5? Black could then reply 6 . . . b5 7 Qxb5 Nc2+ 8 Kd1 Bd7 9 dxc6 Bf5+.

KIENINGER, GEORG (1902–75), International Master (1950), winner of the German Championship in 1937 and 1940 (+9=5−1) and of the West German Championship in 1947. A chess professional from 1922, his income came largely from editing chess columns in German newspapers and periodicals. His international achievements were moderate but in minor tournaments held in Germany he was often successful, winning a number of first prizes, and he defeated BRINCKMANN and several other strong German players in match play.

KIESERITZKY, LIONEL ADELBERTO BAGRATION FELIX (1806–53), player and editor of mixed Polish and German descent born in what is now Tartu. He was supposed to follow his father as an advocate, but he became a teacher of mathematics instead. Increasingly devoted to chess, he sailed to France in 1839 just in time to meet BOURDONNAIS. He installed himself at the CAFÉ DE LA RÉGENCE and would give lessons for five francs an hour or play a game for the same fee. He had a thorough knowledge of openings, a receptive memory, and a rich imagination. His strength was shown most favourably when giving great odds to weak players: against masters he was less convincing. Kieseritzky's best match achievement was the defeat of HORWITZ (+7=1−4) at London in 1846, although he is chiefly remembered for the loss, in friendly play, of the 'IMMORTAL GAME' when he made his second and last visit to London in 1851. He brought out a magazine, *La Régence*, 1849–51, but the use of an obscure notation of his own devising limited its success. A similar failure to communicate also hampered his chess lessons which were given in a mixture of mathematical and musical terms. He invented a three-dimensional form of chess, but failed to make anyone understand his idea and it died with him. His pale spongy complexion and unattractive appearance combined with a touchy irritability made him a difficult man to like and when he died none would contribute to save him from a pauper's funeral and none stood by the grave.

KIESERITZKY ATTACK, 504, TWO KNIGHTS DEFENCE variation originally noted by Max Lange in *Magdeburger Schachzeitung*, 1849, and sometimes called the Morphy Variation.

KIESERITZKY COUNTER-GAMBIT, 572, the BRYAN COUNTER-GAMBIT in the KING'S GAMBIT Accepted. (See IMMORTAL GAME.)

KIESERITZKY GAMBIT, 608 in the KING'S GAMBIT Accepted. In the 1840s KIESERITZKY did much to popularize this line, which dates from POLERIO, 1590, and was analysed by SALVIO, 1604, and PHILIDOR, 1749. White seeks to demonstrate that the defence of the gambit pawn by 3 . . . g5 weakens Black's king's side pawn formation. This positional aim, suggested first by Philidor and later by RUBINSTEIN, contrasts with the combinative aims that normally distinguish the ALLGAIER and MUZIO GAMBITS. Black's best replies are the BERLIN and PAULSEN DEFENCES (613, 616).

KINDRED GAMES, games from the same ancestor as chess. They fall into three classes:

Firstly there are regional variations which came into being as the game spread around the world, a process that began at least as far back as the 6th century AD. All these games were standard in their regions and most bear an easily recognized relationship to the international game; but some, notably CHINESE CHESS and SHOGI, are very different. Chinese chess may well have been the first to branch from if not to antedate the early Indian game.

Secondly there are derivative games such as the many forms of GREAT CHESS. Such games, often the invention of one person and rarely popular, are usually classed as unorthodox chess. A recent development is star chess, a video game.

Thirdly there are games invented chiefly and sometimes exclusively for use in FAIRY PROBLEMS.

KING, the most important but not the strongest piece, represented by the symbol K or by the figurine ♔. It can be moved diagonally or laterally to any adjoining square that is not attacked by an enemy man, and has one special move, CASTLING. In a corner the king attacks three squares, elsewhere on the edge five squares, away from the edge eight squares. In the array White's king stands on e1, Black's on e8.

The king's safety is the ultimate object of the game. Theoretically the only way to win is to make it impossible for the opponent's king to evade capture, but the king is never taken: the game ends by checkmate when capture would be inevitable on the next move. (See also STALEMATE.)

Usually the tallest piece and sometimes bearing a crown, the king has always been the most important of the pieces. As far as is known its basic move has not changed. In the 13th century, however, the king was permitted once in a game to make a leap, and from this the move of castling was developed. King is a translation of shāh, the Persian word for the piece.

KING HUNT, a series of moves in which a player chases a king around the board with checkmate as his aim. (For examples see games under GUNSBERG, KOTOV, and MARSHALL.)

KING'S BISHOP GAMBIT, 567, usually called the BISHOP'S GAMBIT.

KING'S FIANCHETTO OPENING, 696, move dating from LUCENA, also called the Rat Opening and subsequently the Benko Opening. (See ALEKHINE.)

KING'S FIELD, a composer's term for all the squares adjacent to the one on which the king stands. Depending on its position the field consists of 3, 5, or 8 squares on the normal board. Some authorities incorrectly state that the square on which the king stands is part of the field.

KING'S GAMBIT, 554, one of the oldest openings, given by LUCENA. White uses his f-pawn to exert pressure on the centre and, perhaps, to open the f-file for his king's rook. By means of the CLASSICAL DEFENCE, 555, or the FALKBEER COUNTER-GAMBIT, 559, Black may decline the gambit. More frequently he accepts, 564, after which the KING'S KNIGHT GAMBIT is the most popular continuation although not demonstrably better than the BISHOP'S GAMBIT or the LESSER BISHOP'S GAMBIT.

The most commonly played openings during the 18th century seem to have been the ITALIAN OPENING, the BISHOP'S OPENING, and the King's Gambit Accepted; yet contemporary writers, with the exception of PHILIDOR, considered the gambit unsound. Doubtless its lively possibilities were attractive, and it remained popular well into the 19th century. GOSSIP and LIPSCHÜTZ, in *Chess-player's Manual* (1888), give 265 pages of variations without arriving at any firm conclusion as to the merit of this gambit. Out of fashion since the 1890s, it is still played occasionally by masters: their aims are strategic, as advised by Philidor, rather than tactical.

KING'S INDIAN DEFENCE, 173. Black delays a decision about his central pawns, giving White a free hand in the centre for a while. The opening can be divided into two main groups. In the GRÜNFELD DEFENCE, 175, and the kindred COUNTERTHRUST and KEMERI VARIATIONS (212, 211) Black plays . . . Pd7–d5; if this pawn is exchanged White may set up a CLASSICAL CENTRE which Black attacks subsequently. In the traditional lines, forming the other group, Black plays . . . Pd7–d6, and usually sets up his own centre by . . . Pe7–e5; an alternative, developed in the 1950s, is the YUGOSLAV VARIATION, 194, 213, in which Black plays . . . Pc7–c5. Two well-known lines are the FOUR PAWNS ATTACK and the SÄMISCH VARIATION. There are many other lines which do not fit neatly into these categories.

The traditional form of the King's Indian, pioneered by L. PAULSEN c.1879 and played by BLACKBURNE and CHIGORIN, was considered inferior for a long time; in 1939 FINE could write that it had practically disappeared from master play. From this fate it was rescued, mainly by the efforts of BRONSTEIN and BOLESLAVSKY, to become one of the most popular defences of the 1950s. By contrast, the group of Grünfeld-type defences has remained popular since its inception in the 1920s. (See AVERBAKH; BOLESLAVSKY; GLIGORIĆ; OLAFSSON; SMYSLOV; WEAKNESS.)

KING'S KNIGHT GAMBIT, 581 in the KING'S GAMBIT Accepted. Many early writers supposed that Black could obtain the advantage by 3 . . . g5 defending the gambit pawn, as given by LUCENA; PHILIDOR alone pointed out that White might gain positional compensation on account of his central pawn MAJORITY and Black's awkwardly placed king's side pawns. Understanding this, 20th-century players have tended to avoid the complicated play following 3 . . . g5, preferring the ABBAZIA DEFENCE, 582, or the modern form of the CUNNINGHAM GAMBIT, 3 . . . Be7 4 Bc4 Nf6. All that can be said about 3 . . . g5, which has not been adequately tested in recent times, is that the QUAADE, HANSTEIN, ROSENTRETER, and KIESERITZKY GAMBITS are supposed to offer White better chances than the McDONNELL, GHULAM KASSIM, SALVIO, PHILIDOR, and ALLGAIER GAMBITS. (See NEUMANN.)

KING'S KNIGHT OPENING, 350, given by LUCENA.

KING'S PAWN OPENING, or ROYAL OPENING, 227, any opening that begins 1 e4.

KING'S SIDE, or K-side, an area of the board consisting of all the squares on the h- g- and f-files including on occasion the squares on the e-file.

KING'S SIDE CASTLING, castling on the king's side, represented by the symbol 0-0.

KIROV IVANOV, NINO (1945–), International Grandmaster (1975), twice winner of the Bulgarian Championship (1973, 1979), joint winner at Vršac 1975, a tournament of about category 8. He represented his country at the Nice Olympiad 1974.

KLECZYŃSKI VARIATION, 377, the DILWORTH VARIATION.

KLETT, PHILIPP (1833–1910), German composer specializing in orthodox THREE- and MORE-MOVERS, army officer. He was the 'Bach of the problem art' wrote Adolf Bayersdorfer (1845–1901), who, like his contemporaries, rightly regarded Klett as the leading exponent of the so-called Old German Style. (See PROBLEM HISTORY.) His most creative period began around 1860 and culminated in the publication in 1878 of his book *Ph. Klett's Schachprobleme*, containing 113 of his problems. (See FOCAL PLAY; PROBLEM HISTORY.)

J. D. Beasley, *A Selection of Chess Problems by Philipp Klett* (1979).

KLING, JOSEF (1811–76), composer and pioneer ENDGAME analyst. Born in Mainz where he became an organist, Kling moved to Paris in 1834 and settled in London three years later. He was the principal architect of a definitive analysis of the endgame R+B v. R, which was printed in *Le Palamède*, 1836, and in STAUNTON's *Chess-Player's Handbook*, 1847. Kling published *Chess Euclid* in 1849, containing more than 200 of his problems, but he achieved greater fame as co-author, with HORWITZ, of *Chess Studies* (1851), a classic that launched the art of STUDY composition. From 1851 to 1853 these two edited *The Chess Player*, a periodical which contains many joint compositions and which chronicles the events of the time. In 1852 Kling established his 'Chess and Coffee Rooms' in New Oxford Street, and materially assisted Horwitz by appointing him resident professional. (See DESPERADO; TRIANGULATION.)

KLING AND HORWITZ COUNTERATTACK, 599 in the KING'S GAMBIT Accepted, first published in *Chess Studies* (1851).

KMOCH, JOHANN JOSEPH (1894–1973), better known as Hans Kmoch, International Master (1950), International Arbiter (1951). A Viennese player and writer of Czech parentage, he emigrated to the Netherlands in the 1930s and then to the USA, where he settled, in 1947. He showed enough skill as a youth to win a club championship, but when asked to align himself to a political party as a condition of continuing membership he left the club and gave up the game for about ten years. During this period his hobby was writing articles, many of them humorous. After the First World War he made writing his profession and resumed his interest in chess. He shared first place with Rejfíř in a HAUPTTURNIER organized by the Austrian Chess Association, Vienna 1921, began his international career the following year, and achieved his best tournament performance at Debrecen 1925 when he came first (+9=2−2) ahead of TARTAKOWER and GRÜNFELD. Kmoch played for Austria in the Olympiads of 1927, 1930, and 1931. He is chiefly remembered for his annotations, articles, and books, including a supplement to Bilguer's HANDBUCH in 1930, and useful biographies of EUWE and RUBINSTEIN. Perhaps his most enduring work is *Die Kunst der Verteidigung* (1927). Another of his well-known books is *Pawn Power in Chess* (1959), in which he coined dozens of unnecessary and often ugly jargon words. For example he writes of a pawn move made by Black, 'The conversion of the *duo* into a *leuco-bound chain* creates a *bad ram* and enhances the *melanpenia* of Black's position', meaning that Black further restricts his bad bishop.

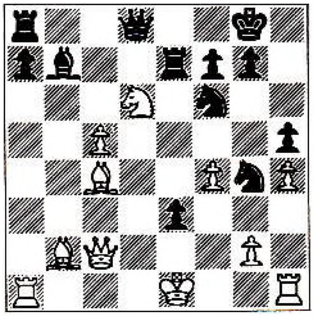
KMOCH VARIATION, 152, the NOA VARIATION of the NIMZO-INDIAN DEFENCE.

KNAAK, RAINER FRITZ ALBERT (1953–), International Grandmaster (1975), East German player, national champion in 1974 and 1978. In international tournament play he came second (+7=7−1) to TAL at Halle 1974, shared first prize with MALICH and SMEJKAL at Leipzig 1977, came first (+7=4−2) equal with FARAGÓ and UHLMANN at Halle 1978, and took second prize (+7=3−1) after Sturua at Trnava 1980.

Knaak–Bronstein Tallinn 1979 Nimzo-Indian Defence, Rubinstein Variation

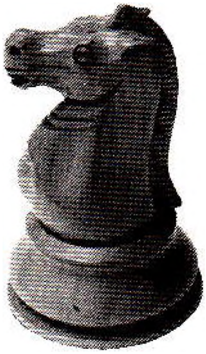
1 d4 Nf6 2 c4 e6 3 Nc3 Bb4 4 e3 b6 5 Ne2 Ba6 6 Ng3 h5 7 h4 Bb7 8 Qd3 d5 9 cxd5 exd5 10 Qc2 c5 11 a3 cxd4 12 axb4 dxc3 13 bxc3 Nbd7 14 Nf5 0-0 15 Bb2

Ne5 16 c4 Re8 17 c5 bxc5 18 bxc5 d4 19 Nd6 dxc3 20 f4 Ncg4 21 Bc4 Rc7

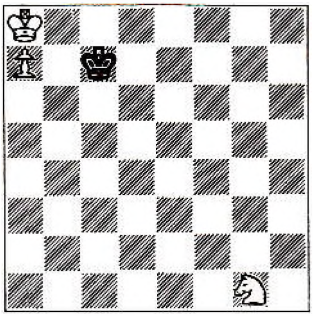


White's RAKING BISHOPS gives him a decisive advantage. 22 Qg6 Be4 23 Qg5 e2 24 Rh3 Rb8 25 Bc3 Bc2 26 Rg3 Kf8 27 Rxg4 hxg4 28 h5 Rc3 29 h6 g6 30 Qxf6 Qxf6 31 Bxf6 Kg8 32 Nxf7 Bb3 33 Ng5+ Bxc4 34 h7+ Black resigns.

KNIGHT, minor piece represented by the figurine ♘. Because it has the same initial letter as the king it is customary in notation to use the symbol Kt or N. For compositions, however, the symbol S (for *Springer*, the German word for this piece) is often used because N is the symbol for a fairy piece, the NIGHTRIDER. The knight is a LEAPER with a move of fixed length from one corner to the diagonally opposite corner of a rectangle three squares by two. A knight at e5 would always attack d3, c4, c6, d7, f7, g6, g4, and f3 regardless of the position of other men on the board. Its power is significantly greater when it is centralized: on the first FRAME it attacks 2, 3, or 4 squares, on the second frame, 4 or 6 squares, elsewhere 8 squares. In the array White's knights are on b1 and g1, Black's on b8 and g8; those on b1 and b8 are called queen's knights, those on g1 and g8 king's knights. They can be moved before any pawns have been moved. As far as is known the knight's move has been the same since chess began. In many countries its name is linked with the cavalry which it originally represented, but the German *Springer* means leaper or jumper, and a few other countries have used words with a similar meaning.



A knight is the only piece that cannot lose the move: it could be moved from e5 to f6, for example, in an even number of moves but never in an odd number.



A ZUGZWANG given by SALVIO in 1604. Black to play loses: 1 . . . Kc8 2 Nf3 Kc7 3 Nd4 Kc8 4 Nb5 and White can extricate his king. White to play draws: 1 Nf3 Kc8 2 Nd4 Kc7 3 Nb5+ Kc8 4 Nd6+ Kc7; unable to lose the move the knight can never attack c7 or c8 without giving check.

KNIGHT ENDING, an endgame with kings, knights or a knight, and one or more pawns. (For a classic example see MARÓCZY.)

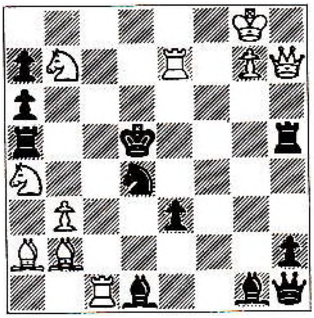
KNIGHT PLAYER, a player who would expect to receive odds of a knight from a first class opponent. This way of classifying players, common in the 19th century, is now obsolete.

KNIGHT'S TOUR, the tour of a knight over an otherwise empty board visiting each square once only. There is almost an infinity of ways of achieving this and more than 122,000,000 ways of performing the more restricted version known as the re-entrant tour, in which the knight on its 64th move could get back to its starting square. An exercise that has little to do with chess, the knight's tour has long been widely popular. Mathematicians have derived formulae for generating tours and attention has been directed to particular versions such as symmetrical tours. The example below is a re-entrant tour where the squares numbered in sequence of moves form almost a MAGIC SQUARE (almost, for although the numbers on each rank and file add up to 260 those on the diagonals do not correspond.)

63	14	37	24	51	26	35	10
22	39	62	13	36	11	50	27
15	64	23	38	25	52	9	34
40	21	16	61	12	33	28	49
17	60	1	44	29	48	53	8
2	41	20	57	6	55	32	47
59	18	43	4	45	30	7	54
42	3	58	19	56	5	46	31

KNIGHT VARIATION, 302 in the CARO-KANN DEFENCE. (See SPEELMAN.)

KNIGHT WHEEL, a problem TASK: a knight standing in the CENTRAL ZONE is moved in each of the eight possible directions, each move leading to a different mating continuation. There are two kinds: black knight wheel and white knight wheel. The moves may be shown in the solution, the SET PLAY, or the TRY-PLAY.



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A problem by HEATHCOTE that won first prize in the *Hampstead and Highgate Express* tourney, 1905. The key is 1 Rcc7 threatening 2 Nc3. Black can avoid this mate by moving his knight, and its moves form a black knight wheel.

1 . . . Nc2 2 b4
1 . . . Ne2 2 Qxh5
1 . . . Nf3 2 Qe4
1 . . . Nf5 2 Re5
1 . . . Ne6 2 Red7
1 . . . Nc6 2 Rcd7
1 . . . Nb5 2 Rc5
1 . . . Nxb3 2 Qd3

The removal of Black's Pa6 and Bg1 would not affect the main variations but would allow duals in the BY-PLAY, e.g. 1 . . . Qf1 could be met by 2 Nc3 or 2 Qe4. Such lesser duals were then considered a greater fault than lack of economy. (The contrary view subsequently became more fashionable.) For many years this problem was considered the best task problem extant. Black's knight is not captured (this would be a blemish) and its moves provide variety: five different interferences, two different SELF-BLOCKS, and one SELF-PIN.

KNOCK-OUT TOURNAMENT, a tournament in which players are paired for each round, the losers being eliminated, a system commonly used in the 1850s and 1860s. Sixteen players competed in the world's first international tournament, London 1851, each round consisting of short matches. All important tournaments from London 1862 to the Curaçao Candidates tournament 1962 were played on the ALL-PLAY-ALL basis. Five of the eight players at Curaçao came from the USSR and there was criticism that an all-play-all event gave them an unfair advantage. In 1965 and subsequently FIDE, anxious that justice should be seen to be done, arranged a series of matches, in effect a knock-out tournament, to decide which of eight Candidates should be challenger.

KNORRE VARIATION, 372, a dubious line in the SPANISH OPENING played in the 1870s by the Russian-born Victor Knorre (*c.*1840–1919).

KOCH GAMBIT, 589, the GHULAM KASSIM GAMBIT, first published in *Elementarbuch der Schachspielkunst*, Magdeburg, 1828. The German author Johann Friedrich Wilhelm Koch (1759–1833) attributed the invention of this opening to a Lt.-Col. Donop, one-time Prussian commandant of Brussels, but it was known earlier, in the 18th century.

KOCH'S NOTATION, see CORRESPONDENCE NOTATION.

KOCKELKORN, CARL (1843–1914), German player and composer. Although he was a strong enough player to win the West German Chess Association's tournament in 1876, he is remembered only for a composing partnership with KOHTZ that lasted the whole of his adult life. He 'always remained the fine artist . . . his chief duty was to polish and advise', writes WEENINK; but the exact part played by each of these inseparable friends will never be known. (See CRITICAL SQUARE; PROBLEM HISTORY; PSEUDO-TWO-MOVER; ROMAN THEME.)

KOHTZ, JOHANNES (1843–1918), German composer, chess historian, director of a railway company. Most of his problems were composed in collaboration with his lifelong friend KOCKELKORN, but his was apparently the driving force. They chiefly composed orthodox THREE- and MORE-MOVERS, and in 1875 they published *101 ausgewählte Schachaufgaben*. Of greater consequence was the publication of their book *Das indische Problem* (1903), which brought about a major change of direction in the art of problem composition. (See PROBLEM HISTORY.) After a pause in their activities they composed the problem given under CRITICAL SQUARE and added the motto *Eine Schwalbe macht noch keinen Sommer* (One swallow does not make a summer), indicating that further problems by them were not necessarily to be expected. These two pioneers were commemorated in 1924 when the German problem association Schwalbe, Vereinigung von Problemfreunden and its magazine *Die Schwalbe* were founded.

Kohtz wrote on the game's pre-history in 1910 and collaborated with Otto Gustav Koch (1849–1919) to write a historical introduction for the eighth edition of Bilguer's HANDBUCH.
(See CRITICAL SQUARE; PROBLEM HISTORY; PSEUDO-TWO-MOVER; ROMAN THEME.)

KOLISCH, IGNÁC (1837–89), one of the world's leading players from 1859 to 1867, remembered for his lively attacking games. Born in Pressburg (Bratislava) of a well-to-do Jewish family, he completed his education in Vienna having previously engaged in business studies in Milan. At the age of 19 he was regarded as the best chess-player in Vienna. There he became secretary to Grigory Alexandrovich Kushelev-Bezborodko (1832–70), a banker who was president of the St Petersburg Chess Club. Together they travelled Europe from 1859 and Kolisch played matches against leading players in Paris, London, and St Petersburg. He defeated HARRWITZ (+2=1−1), HORWITZ (+3−1), T. W. BARNES (+10−1), Ilya S. Shumov (1819–81) (+6−2), and ROSENTHAL (+7−1). He drew with OWEN (+4−4), ANDERSSEN (+5=1−5), and Sergei S. Urusov (1827–97) (+2−2), and lost to Anderssen (+3=2−4) and L. PAULSEN (+6=18−7). While playing Paulsen in London he stayed with a Mr Strode, owner of 'Chislehurst', later the residence of Napoleon III. HOFFER wrote that Strode, liking Kolisch's company, offered to pay him £5 for every match game he did not lose, the result being an exceptional number of drawn games. In Feb. 1863 Kolisch gave up his employment and went from London to Paris. There he met MORPHY, who broke his promise to play a match. From 1864 to 1867 he indulged in financial speculation, spending six months of 1866 in Sardinia. He was able to give valuable advice to the Paris branch of the Rothschild family to whom he had been introduced in 1859; he was later rewarded for it. Somewhat annoyed that he had not been consulted about the organization of the Paris tournament of 1867, Kolisch nevertheless attended as a visitor. Persuaded to play, he won first prize (+20−2) ahead of STEINITZ, WINAWER, and NEUMANN, his finest chess achievement. Steinitz recalls that Kolisch at once sold his prize, a Sèvres vase valued at 4,000 fr., and one account suggests he invested the proceeds in property speculation. Kolisch was always the businessman first, chess-player second. 'A young man with mustachios, short-sighted eyes, and a swaggering mien', Kolisch possessed undoubted charm and seemed adept at finding influential friends wherever he went. Rothschilds helped him to set up as a banker in Vienna in 1871, he became well established within two years, a millionaire by 1880, and was created a baron the following year. Soon afterwards he bought a newspaper, the *Wiener Allgemeine Zeitung*, in which he wrote editorials under a pen-name. He indulged in friendly play and remained a generous patron of chess until his death.

Kolisch played in the attacking manner prevalent in the 1860s, a style superseded among the leading masters during the 1870s. From 1872 to 1874 a Viennese team headed by Kolisch played a famous correspondence match of two games against a London team headed by Steinitz. London triumphed, Steinitz remarking that with these two games modern chess began.

S. Jonasson, *Ignaz von Kolisch, Schackmästare och Mecenat* (1968) contains 60 games and biography.

KOLISCH DEFENCE, 611 in the KING'S GAMBIT Accepted, given in Bilguer's HANDBUCH, 1843, played by SZÉN in the 1830s.

KOLTANOWSKI, GEORGE (1903–), International Master (1950), International Arbiter (1960), winner of the Belgian Chess Federation championship in 1923, 1927, 1930, and 1936, co-winner in 1932, chess journalist. Leaving Europe towards the end of 1938 he toured Central and North America giving simultaneous displays, some of them blindfold, and soon after the Second World War began he settled in the USA. He played in three Olympiads, twice for Belgium (1927, 1928) and once for the USA (1952). His tournament results were modest, although he won some minor events.

Koltanowski is best known as a journalist, arbiter, and blindfold chess expert. He made radio broadcasts and educational films on chess, wrote more than a dozen books on the game, and supervised many tournaments. Playing blindfold he often gave several displays in a week, without apparent strain; at Edinburgh in 1937 he set up a world blindfold record, playing 34 boards simultaneously and scoring +24=10 in 13½ hours.

KONSTANTINOPOLSKY, ALEXANDER MARKOVICH (1910–), International Grandmaster (1983), International Correspondence Chess Master (1966). A Soviet player, he was at his best around 1950, when there were few opportunities to play abroad. He competed in six USSR championships from 1937 to 1950; in 1937 he shared second place with RAGOZIN after LEVENFISH, and in 1945 and 1950, against stronger opposition, he shared fourth and fifth place respectively.

KONSTANTINOPOLSKY OPENING, 530, introduced to master play in the game Konstantinopolsky–Ragozin, team championship, Moscow, 1956.

KOPAYEV, NIKOLAI ANTONOVICH (1914–78), Soviet railway technician. He made some contributions to openings knowledge, and for AVERBAKH's endgame treatise he wrote the section on ROOK ENDINGS, which he understood better than anyone else.

KOPAYEV VARIATION, 358, line in the SPANISH OPENING examined by KOPAYEV and PANOV in the 1940s.

KORCHNOI, VIKTOR LVOVICH (1931–), International Grandmaster (1956), one of the world's leading players from about 1960, ranking third after FISCHER and SPASSKY from about 1967 to 1975, second to KARPOV from 1975 to 1980. In Leningrad, his native city, he learned the game at the age of six and gained his early experience. He suffered hardship during the siege of Leningrad (1941–3) and, advised that he was too frail for the rigours of a chess career, took to eating porridge daily, which, he believes, strengthened his constitution. Certainly he became one of the toughest and most tenacious players of his time. Soon after gaining the Soviet master title (1951) he became a chess professional, but he found time to complete his studies at Leningrad university, graduating in history in 1959.

From 1954 to 1982 Korchnoi played in about 45 strong international tournaments other than world championship events, winning or sharing 28 first prizes and coming below third only twice. Most of his best wins, all in tournaments of category 11 or stronger, were in the 1960s: Budapest 1961 (+9=5−1) ahead of BRONSTEIN; Yerevan 1965 (+6=7) ahead of PETROSYAN; Budva 1967 (+5=6) ahead of TAL; Wijk aan Zee 1968 (+10=4−1) ahead of Tal; Palma de Majorca 1968 (+11=6) three points ahead of a field that included Spassky and Petrosyan. Rarely content to draw a game, he made some exceptionally high scores in weaker tournaments, notably first prize (+14=1) five and a half points ahead of the second prize winner at Gyula 1965. In national events his results were good if less consistent. He won the Leningrad Championship in 1955, 1957 (shared), and 1964; and he won the USSR Championship four times: 1960 (+12=4−3), 1962 (+10=8−1), 1964–5 (+11=8), and 1970 (+12=8−1). From 1960 to 1974 he played in six Olympiads making a total score of +50=31−3. (One loss was by default, the consequence of oversleeping.)

Korchnoi's world championship endeavours began in 1962 when he scored +9=10−3 to share fourth place in the Stockholm interzonal; thus qualified, he competed in the CANDIDATES tournament later that year, taking fifth place. In 1967 he scored +10=8−3 to share second place in the Sousse interzonal, defeated RESHEVSKY in the quarter-final (+3=5), Tal in the semi-final (+2=7−1), and then lost to Spassky. In the Candidates matches of 1971 Korchnoi defeated GELLER (+4=3−1), then lost to Petrosyan. In 1973 he was first (+11=5−1) equal with Karpov in the Leningrad interzonal, won matches against MECKING (+3=9−1) and Petrosyan, who withdrew when trailing +3=1−1, and then, in 1974, lost narrowly to Karpov (+2=19−3). In effect the last was a world championship match, for Karpov was awarded the title when Fischer declined to play.

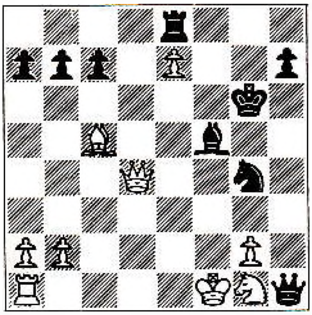
In 1976 Korchnoi left the Soviet Union. He suffered both personal sorrow because his wife and son were not permitted to emigrate and professional disadvantage because he could no longer gain the hard practice he needed by competing with other Soviet players. He settled in Switzerland and played for that country in the Olympiad of 1978. By defeating Petrosyan (+2=9−1), POLUGAYEVSKY (+5=7−1), and Spassky (+7=7−4) in the Candidates matches of 1977 Korchnoi at last became challenger. He again lost narrowly to Karpov (+5=21−6). Subsequently he won several strong tournaments: South Africa 1979, category 14 (+6=5−1); Buenos Aires (July) 1979 (+8=5) shared with LJUBOJEVIĆ; London 1980, category 13 (+5=7−1), shared with ANDERSSON and MILES; and Bad Kissingen 1981, category 12 (+8=2). After winning Candidates matches against Petrosyan (1980, +2=7), Polugayevsky (1980, +3=9−2), and HÜBNER (1980–1, +3=3−2—Hübner retiring) Korchnoi again became challenger; and again he lost to Karpov, at Merano, 1981. Two years later he won (+4=4−1) the quarter-final match against PORTISCH, losing the semi-final to KASPAROV.

Korchnoi's style is characterized by his willingness to fight every game with determination. An expert in defensive play, he writes: 'if a player believes in miracles he can sometimes perform them.' He rarely makes a GRANDMASTER DRAW and on one occasion rebuked those who used the term which he regarded as a slight on the greatest players. He is versatile, able to play any kind of position in any phase of the game, and to exploit the different methods of different opponents—characteristics like those of LASKER, whom he greatly admires. An English translation of his autobiography *Chess is My Life* (1977) contains 75 of his games. (See ADVANCE POINT; INTERFERENCE.)

D. Levy and K. J. O'Connell, *Korchnoi's Chess Games* (1979) contains 1,700 games.

Geller–Korchnoi USSR Championship 1960 Alekhine Defence, Four Pawns Attack

1 e4 Nf6 2 e5 Nd5 3 d4 d6 4 c4 Nb6 5 f4 Bf5 6 Nc3 dxe5 7 fxe5 e6 8 Nf3 Be7 9 Be2 0-0 10 0-0 f6 11 Bf4 Nc6 12 exf6 Bxf6 13 d5 Na5 14 Ne5 Bxe5 15 Bxe5 Naxc4 16 Bxc4 Nxc4 17 Bxg7 Ne3 18 Qe2 Nxf1 19 Bxf8 Nxh2 20 Bc5 Ng4 21 dxe6 Qh4 22 e7 Qh2+ 23 Kf1 Qf4+ 24 Kg1 Re8 25 Qf3 Qh2+ 26 Kf1 Qh5 27 Qd5+ Kg7 28 Qd4+ Kg6 29 Ne2 Qh1+ 30 Ng1?



30 . . . b6 31 Qd8 Nf6 32 Ba3 Be4 33 Qd2 c5 34 b4 c4 35 b5 Bd3+ White resigns.

KORKSER CHESS, a form of UNORTHODOX CHESS which survived long in rural areas. There are no standard rules. Frequently occurring differences from the standard game are that each side has two consecutive moves to start the game, castling is not permitted if the king has been checked, a pawn may be promoted only to a piece already captured, and 'check to the queen' must be announced. Players who follow these obsolete rules may still be found, and the term is derisory.

KOROLKOV, VLADIMIR ALEXANDROVICH (1907–), Soviet composer, International Judge of Chess Compositions (1956), International Grandmaster for Chess Compositions (1975), electrical engineer. Although he composes problems he is better known for his studies, for which he often discovers bold new ideas requiring a complex structure of many pieces and pawns. Such compositions have been called 'chess skyscrapers'. He shared with LIBURKIN the second USSR study-composing championship (1947–8) and won the seventh (1962–4) outright. He published 108 of his studies in *Izbrannie Etyudi* (1958). (See POSITIONAL DRAW; RETRACTOR.)

KOSENKOV, VSEVOLOD TIKHONOVICH (1930–), International Correspondence Chess Grandmaster (1979), Soviet player who took third place after SLOTH and ZAGOROVSKY in the 8th World Correspondence Chess Championship, 1975–9.

KOSTAL, see HAVEL.

KOSTIĆ, BORIS (1887–1963), International Grandmaster (1950), a Serbian who was a professional player for most of his life. He learned chess at the age of 16 and obtained practice at Vienna and Budapest while he was a student. An excellent linguist, he began travelling in 1910 when he went to live in Cologne where he defeated MARSHALL (+1=2) and LEONHARDT (+3=1−1) in match play. Moving on to South America in 1913 and from there to the USA, where he visited almost every state, he earned a livelihood by playing matches against local champions and giving displays. His speciality was simultaneous blindfold chess and on one occasion, at New York in 1916, he scored +19=1 in about six hours, chatting freely with spectators at the same time. He settled for a time in Gary, Indiana, where the school friend who had taught him chess found him a job in a bank. His tournament career in the USA included New York 1916, Chicago 1918 (where he won the Western championship), and New York 1918 when he came second (+6=6) after CAPABLANCA. At Havana in the spring of 1919 he played a match with Capablanca and lost every one of the five games, a result that ended his ambition for the highest honours but did not crush his spirit. A month or so later Kostić returned to Europe and continued his travels, which included a world tour from 1924 to 1926 when he played in China, India, and many other countries. Subsequently his chess career included four Olympiads from 1927 to 1937 (he played for Yugoslavia) and tournament victories at Trenčianské Teplice 1928 (+6=4−1) and also at Ljubljana 1938 when he came ahead of SZABÓ and TARTAKOWER. Kostić made his last bow in a veterans' tournament, Zurich 1962; he tied for first prize with GROB, at 58 the youngest competitor.

KOTOV, ALEXANDER ALEXANDROVICH (1913–81), International Grandmaster (1950), International Arbiter (1951). Kotov made his name when playing in his first USSR Championship, Leningrad 1939. He and BOTVINNIK jointly held the lead when they met in the last round and the crowds that gathered to watch the DEMONSTRATION BOARD outside the playing hall brought traffic to a halt. Kotov lost, and took second prize. Already he was known for his ability to develop powerful attacks against the enemy king, the chief characteristic of his style.

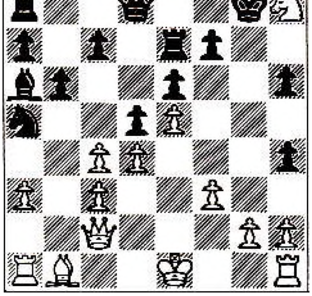
During the Second World War he worked as an engineer in a factory at Moscow. He won the city championship 1941, and came third (+10=1−4) equal with LILIENTHAL after SMYSLOV and BOLESLAVSKY in the Moscow tournament 1942. His best tournament results came soon after the war: Pärnu 1947, second (+6=6−1) after KERES; interzonal tournament, Saltsjöbaden 1948, about category 14, fourth (+5=13−1); USSR Championship 1948, first equal with BRONSTEIN—they shared the title; USSR Championship 1949, about category 12, fifth (+8=7−4) equal with Boleslavsky and FURMAN; Candidates tournament, Budapest 1950, category 16, sixth (+5=7−6); interzonal, Saltsjöbaden 1952, first (+13=7), three points ahead of the field; Candidates tournament, Neuhausen–Zurich 1953, category 16, sixth (+8=12−8).

Kotov became one of the world's best ten players by these achievements, but even before the last of them he had begun to change the direction of his career, writing books and articles on the game and taking part in organization. He continued to play, competing in the national championship for the ninth and last time in 1958.

He wrote the comprehensive two-volume work *Shakhmatnoe Nasledie Alekhina* (1953–8) containing biography and 372 games, and made a shortened version with 75 games for publication in English, *Alexander Alekhine* (1975). His *Tainy Myshleniya Shakhmatista* (1970) was published in English as *Think Like a Grandmaster* (1971; see below) and he wrote an equally successful sequel, *Play Like a Grandmaster* (1978). Kotov was co-author with YUDOVICH of *Sovetskaya Shakhmatnaya Shkola* (1951); the second edition (1955) was revised and translated into many languages, in English as *The Soviet School of Chess* (1958). Kotov also published a collection of his own games *Izbrannye Partii* (1962). (See WEAKNESS).

Kotov–Keres Candidates tournament 1950 Nimzo-Indian Defence, Sämisch Variation

1 d4 Nf6 2 c4 e6 3 Nc3 Bb4 4 a3 Bxc3+ 5 bxc3 Nc6 6 f3 b6 7 e4 Ba6 8 e5 Ng8 9 Nh3 Na5 10 Qa4 Ne7 11 Bd3 0-0 12 Bg5 h6 13 Bh4 d5 14 Bb1 g5 15 Qc2 Ng6 16 Nf4 gxh4 17 Nxg6 Re8 18 Nh8 Re7



The KING HUNT begins. 19 Qh7+ Kf8 20 f4 Nxc4 21 f5 exf5 22 0-0 Bc8 23 Bxf5 Bxf5 24 Rxf5 Ke8 25 Rxf7 Kd7 26 Qf5+ Kc6 27 Qf6+ Kd7 28 e6+ Kc6 29 Rxe7 Qxh8 30 Rxc7+ Kb5 31 Qe7 a5 32 Qd7+ Ka6 33 Rb1 Black resigns.

KOTOV–ROBATSCH DEFENCE, 225. As in the ROBATSCH DEFENCE, 677, there are many possibilities of transposition to other openings. This defence was played by BIRD in a match against FALKBEER, 1856.

KOTOV SYNDROME, a process described in KOTOV's book *Think Like a Grandmaster* (1971). After a lengthy but inconclusive evaluation of likely moves the player, suddenly conscious of time passing, plays quickly, without analysis, a last-minute inspiration. The response to Kotov's description revealed that the process, often disastrous, is universal.

KOTRČ–MIESES GAMBIT, 310 in the CENTRE COUNTER GAME, analysed by the two players after whom it is named, and by J. E. Hall.

KOTRČ OPENING (pron. Kot-urch), 7, the HEINRICHSEN OPENING, advocated by Jan Kotrč (1862–1943), editor and publisher of the Czech magazine *České listy*.

KOTTNAUER, ČENĚK (1910–), International Master (1950), International Arbiter (1951), a Czech player who emigrated to England in 1953 and was naturalized in 1960. He played in two Olympiads for Czechoslovakia (1950, 1952), on the second occasion making the best score (+10=5) on fourth board, and in two Olympiads for England (1964, 1968). In 1961 he won the Beverwijk Masters tournament (not the concurrent grandmaster event) with a clean score, a fine achievement.

KOVAČEVIĆ, VLADIMIR (1942–), Yugoslav player, International Grandmaster (1976). He won tournaments at Maribor 1980 (+8=4−1), Tuzla 1981, and Vinkovci 1982 (+9=2−2), and came second (+10=4−1) after BELYAVSKY at Sarajevo 1982, and again second (+7=3−3) after VAGANYAN, Hastings 1982–3.

KRAUSE ATTACK, 40 in the QUEEN'S GAMBIT, named after the Dane Orla Herman Krause (1867–1935); it came to the fore in the Alekhine–Bogoljubow match, 1929, and remained fashionable for about nine years. Krause was an assiduous analyst: he also examined 6 Nh4 (instead of 6 Ne5), and he made contributions to the DANISH GAMBIT, the PETROFF DEFENCE, and other openings.

KREJCIK VARIATION (pron. Cry-chick), 666 in the ALEKHINE DEFENCE, named after the Austrian player Josef Emil Krejcik (1885–1957), who introduced this line in 1922. The idea is that 2 . . . Nxe4 could be answered by 3 Bxf7+; even so, Black would have the better chances after 3 . . . Kxf7 4 Qh5+ Kg8.

KRIEGSPIEL, an unorthodox game invented by the English player Henry Michael Temple (1863–1928). The two opponents use separate boards and men and neither sees the other's board. An umpire has a third board and men out of sight of the players. On this board he makes the players' moves, preventing them from moving illegally, saying 'You may not'. He also provides limited information to help them guess or deduce the position of their opponent's men, informing each when the other has moved, whether a capture has been made and if so on what square, but not naming the men involved. He announces check in one of five ways: 'from a knight', 'on the rank', 'on the file', 'on the short diagonal', 'on the long diagonal'. The diagonals are described as seen from the checked king's point of view. The only question a player may ask is 'Any?', meaning are any pawn captures possible; if the answer is yes he must try at least one. For games and advice on play see *British Chess Magazine*, 1944, pp. 6, 52, 105, 103, or Alexander's *A Book of Chess* (1973), pp. 110–12.

The game is entertaining for players, umpire, and spectators alike. The English player Richard Clewin Griffith (1875–1955) recalled playing it at the Hampstead Chess Club in 1890, but the earliest date usually given is 1898 when Temple introduced the game to the Knight Lights Club in the City of London. In the Netherlands the name is 'Can I?'.

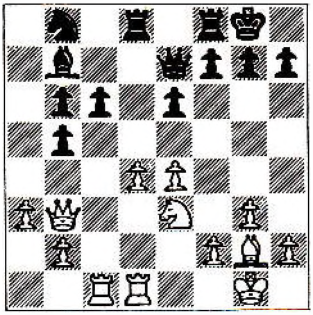
Kriegspiel should not be confused with the differently spelt game *Kriegsspiel*, a German name for various kinds of war gaming and some unorthodox games invented in the 18th or early 19th century. Typically these were played on an 11 × 11 board and the pieces were given military titles such as a battery, a piece that could be moved one, two, or three squares like a queen, and could capture a man without necessarily occupying the square on which the man was placed.

KRIKHELI, IOSIF MIKHAILOVICH (1931–), leading Soviet composer specializing in HELPMATES, International Master for Chess Compositions (1972), mathematician. (See SERIES-MOVER.)

KROGIUS, NIKOLAI VLADIMIROVICH (1930–), Soviet player, International Grandmaster (1964), co-champion (with ARONIN) of the RSFSR (Russian Federation) 1952, psychologist. Krogius was less successful in his seven USSR Championship attempts than he was in international tournament play. He won first prizes at Sochi 1964 (+7=8) ahead of SPASSKY, at Sochi 1967 (+5=10) shared with SHAMKOVICH, SIMAGIN, Spassky, and A. ZAITSEV, and at Varna 1969 (+8=7) ahead of HORT. Other good results were Budapest 1965, fourth (+5=10) after POLUGAYEVSKY, TAIMANOV, and SZABÓ, Sochi 1966, third (+5=10) equal with MATULOVIĆ after KORCHNOI and Polugayevsky, and Sochi 1973, third (+3=12) equal with SMEJKAL after TAL and Spassky. In 1976 Krogius wrote a book on the psychology of chess advising chess masters how they should prepare themselves for competitive play, and a chance to test his theories came when he was appointed to assist Spassky in the world championship match of 1972. Spassky lost.

Krogius–Simagin Sochi 1967 Catalan Opening

1 c4 Nf6 2 Nf3 c6 3 g3 d5 4 Bg2 Be7 5 0-0 0-0 6 d4 b6 7 cxd5 Nxd5 8 e4 Nf6 9 Nc3 Bb7 10 Ne5 Nbd7 11 Nc4 Ne8 12 Bf4 Bg5 13 Bxg5 Qxg5 14 Qa4 Qe7 15 Rfd1 a6 16 Qe2 Rd8 17 Rac1 Nb8 18 a3 Nd6 19 Ne3 e6 20 Qb3 Nb5 21 Nxb5 axb5

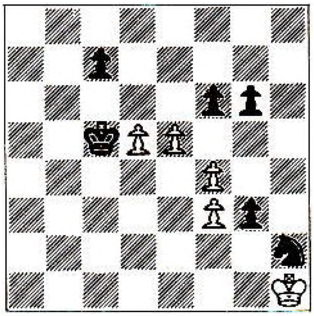


22 d5 g6 23 h4 e5 24 a4 b4 25 Nc4 cxd5 26 exd5 e4 27 d6 Qe6 28 Qxb4 Nd7 29 a5 f5 30 Nxb6 Nc5 31 d7 f4 32 Qd6 Qf5 33 Nc8 Rxd7 34 Qxd7 Nxd7 35 Ne7+ Kh8 36 Nxf5 gxf5 37 Rxd7 Black resigns.

KRYLENKO, NIKOLAI VASILYEVICH (1885–1938), Commissar for War in the first Bolshevik government and later Commissar for Justice in the USSR. Krylenko may have done more than anyone else to popularize chess; as chairman of the chess section of the All-Union Council for Physical Recreation he was largely responsible for persuading the Soviet government to sponsor the game and to organize the Moscow international tournaments of 1925, 1935, and 1936. Such powerful support from one of the most feared and reviled men in Europe ensured a mass interest and led directly to the present strength of Soviet chess.

Krylenko, widely held to be responsible for Stalin's purges, himself disappeared in one of them and was executed. (Since the death of Stalin he has been rehabilitated.) He edited *64* for a time, wrote a book on the Moscow tournament of 1935, and, with P. F. Nikiforov, a book on chess and draughts organization (1932).

KUBBEL, KARL ARTUR LEONID (1892–1942), Soviet composer, chemical engineer. He and the PLATOV brothers, following in the wake of TROITZKY, initiated a period of Russian supremacy in the art of study-composing; he laid down his 'golden rule' of economy: 'to squeeze out of the material all its hidden possibilities'. In particular, at a time when the stipulation 'White to play and win' predominated, Kubbel investigated the possibilities of White's obtaining a draw by self-stalemate. He also composed orthodox problems. He published two collections of his studies, *150 Shakhmatnykh Etyudov* (1925) and *250 Izbrannykh Etyudov* (1938). A Baltic German by birth, he decided some time after the First World War to use the forenames Leonid Ivanovich, although he continued on occasion to retain the initials K. A. L. He had two brothers who were also composers and they too Russianized their names: Arvid I. Kubbel (1889–1941) and Yevgeny I. Kubbel (1894–1942). The eldest competed in the national championships of 1920 and 1923. All three died in the siege of Leningrad.



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A study by K. A. L. Kubbel, *150 Shakhmatnykh Etyudov*, 1925, 1 d6 Kc6 2 dxc7 Kxc7 3 exf6 Kd6 4 Kg2 Ke6 5 f5+ gxf5 6 Kxg3 Nf1+ 7 Kf4 Kxf6 stalemate.

A. Baturin and O. K. Kubbel, *Izbrannie Zadachi L. I. Kubbelya* (1958) contains more than 600 problems. T. G. Whitworth, *Leonid Kubbel's Chess Endgame Studies* (1984) contains 328 examples.

KUPCHIK, ABRAHAM (1892–1970), leading American player in the 1920s, accountant. Born at Brest-Litovsk, he emigrated to the USA with his family in 1903. Apart from club events—he won the Manhattan Chess Club championship nine times outright and once jointly—Kupchik came first in some half-dozen minor tournaments in the USA, notably at Lake Hopatcong 1923 when he shared first prize with MARSHALL. In stronger events Kupchik achieved his best performance at Lake Hopatcong 1926, a double-round contest of five players; he took second place (+3=4−1) after CAPABLANCA ahead of MARÓCZY and MARSHALL. On the same occasion he won a lightning tournament ahead of Capablanca. In 1925 Kupchik began a match against C. TORRE, hoping if he won to be invited to play in the Baden-Baden tournament that year, but when news came that Torre had been selected the match was broken off, the score standing +1=4−1. At the Warsaw Olympiad 1935 Kupchik scored +6=8 on third board for the victorious US team.

KUPREICHIK, VIKTOR DAVIDOVICH (1949–), Soviet player, International Grandmaster (1980). He came last in three USSR Championships (1969, 1974, 1976); according to one critic he showed undoubted talent and needed only 'discipline and care'. After making good this deficiency he won several international tournaments: Wijk aan Zee (masters) 1977 (+9=1−1) (not to be confused with the concurrent grandmaster event); Kirovakan 1978 (+8=6−1), a tie with VAGANYAN; Reykjavik 1980 (+5=7), ahead of BROWNE and MILES; Plovdiv 1980 (+6=5); Medina del Campo 1980 (+4=5); and Hastings 1981–2 (+6=6−1), ahead of ANDERSSON.

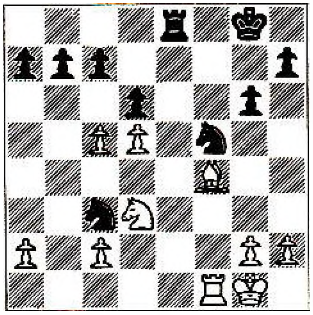
KUPREICHIK VARIATION, 348 in the CENTRE GAME, played in the game Kupreichik–Estrin, Leningrad 1965.

KURAJICA, BOJAN (1947–), Yugoslav player, International Grandmaster (1974), World Junior Champion, 1965. He shared first prize in two tournaments of about category 8: Sombor 1968, with HORT and IVKOV; and Sant Felíu de Guixols 1974, with SIGURJONSSON. In stronger events he twice shared third prize: Solingen 1974, with SPASSKY after POLUGAYEVSKY and KAVALEK; and Wijk aan Zee 1976, with TAL after LJUBOJEVIĆ and OLAFSSON. Kurajica's best achievement, however, was his fourth place (+4=6−1) at Wijk aan Zee 1977.

KUZMIN, GENNADY PAVLOVICH (1946–), Soviet player, International Grandmaster (1973). Kuzmin scored +5=11−1 and shared third place in the USSR Championship of 1972, his best result in seven attempts from 1965 to 1980, and he won (+6=11) the First League tournament Baku 1977, a qualifying event for the national championship. His best achievements in international tournaments were: Hastings 1973–4, first equal with SZABÓ, TAL, and TIMMAN ahead of GLIGORIĆ; Lvov 1978, category 13, third (+3=10−1) equal with ROMANISHIN and TSESHKOVSKY after BALASHOV and VAGANYAN; and Dortmund 1981, first (+5=6) equal with SPEELMAN and FTÁČNIK.

Geller–Kuzmin Lvov 1978 Pirc Defence

1 e4 d6 2 d4 Nf6 3 Nc3 g6 4 Nf3 Bg7 5 Be2 0-0 6 0-0 Bg4 7 Be3 Nc6 8 Qd2 e5 9 d5 Ne7 10 Rad1 Nd7 11 Ne1 Bxe2 12 Qxe2 f5 13 f4 exf4 14 Bxf4 Bxc3 15 bxc3 fxe4 16 Qxe4 Nc5 17 Qc4 Qd7 18 Nd3 Qa4 19 Qxa4 Nxa4 20 c4 Rae8 21 Rdc1 Nf5 22 c5 Nc3 23 Rxe8 Rxe8



24 g4? (White hopes to win a pawn, but gets a lost endgame instead.) 24 . . . Nd4 25 cxd6 Nde2+ 26 Kh1 Nxf4 27 Nxf4 cxd6 28 Rf3 Rc8 29 a3 b5 30 Kg1 a5 31 Kf1 b4 32 axb4 a4 33 Ne2 Nb5 34 Ke1 Rxc2 35 Re3 a3 36 Re8+ Kf7 37 Ra8 a2 White resigns.

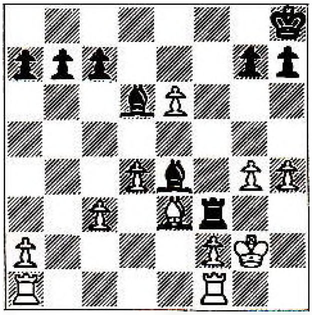
L

LADDER COMPETITION, a continuous event in many chess clubs. Players are ranked and listed, and any player is entitled to challenge the person immediately above (or sometimes either of the next two). If the challenger wins they exchange places, otherwise there is no change. In the problem world ladders take a different form. Points are awarded for problem solving and when the competitor reaches a predetermined figure he is said to have ascended the ladder and may receive a prize as well as the glory. His score is then cancelled and he starts again.

LADDER MATE, a mate preceded by a STAIRCASE MOVEMENT.

H. Norman-Hansen (1899–)–Erik Andersen (1904–38) Club match, Copenhagen, 1930 Petroff Defence

1 e4 e5 2 Nf3 Nf6 3 Nxe5 d6 4 Nf3 Nxe4 5 d4 d5 6 Bd3 Bd6 7 0-0 0-0 8 c4 Bg4 9 cxd5 f5 10 Nc3 Nd7 11 h3 Bh5 12 Nxe4 fxe4 13 Bxe4 Nf6 14 Bf5 Kh8 15 Be6? Ne4 16 g4 Bg6 17 Kg2 Qf6 18 Be3 Rae8 19 h4 Rxe6 20 dxe6 Nc3 21 bxc3 Be4 22 Kh3 Qxf3+ 23 Qxf3 Rxf3+ 24 Kg2 Black now begins a staircase movement.



24 . . . Rg3+ 25 Kh2 Rg2+ 26 Kh1 Rh2+ 27 Kg1 Rh1 mate.

al-LAJLĀJ, ABU'L-FARAJ bin al-MUZAFFAR bin SA'-ĪD (d.*c*.970), pupil of AS-SŪLĪ and author of an important chess book. This book is no longer extant but manuscripts containing some of its contents have survived and in *A History of Chess* MURRAY gives all that he could find of the openings systems given by Lajlāj. (See TA'BI'A.) Pareja in his *La fase araba del gioco degli scacchi* (Rome, 1953) believed there were two separate players known as al-Lajlāj (the stammerer); but Murray thought that Abū' l-Faraj Muhammad bin 'Obaidallāh al-Lajlāj was merely a variation in the names of the same man.

LANDAU, SALO (1903–43), Polish Jew who settled in the Netherlands at the time of the First World War. During the 1930s he was regarded as the best Dutch player after EUWE. His best tournament result was at Rotterdam 1931, first (+4=2) ahead of COLLE, TARTAKOWER, and RUBINSTEIN. Winner of the national championship in 1936 (Euwe was not competing), Landau played for his adopted country in the Olympiads of 1930 and 1937. He was killed by the Nazis at Auschwitz, near his birthplace.

LANDAU VARIATION, 48 in the SLAV DEFENCE, popularized in the 1930s; 154, the RUBINSTEIN VARIATION of the NIMZO-INDIAN DEFENCE.

LANDSTRASSE GAMBIT, 684, the RÉTI OPENING. The opening that RÉTI made more widely known was analysed first by Alfred Emil Wolf (1900–23), son of S. R. Wolf, and one-time Vienna champion; he was a member of the Landstrasse Schachbund of Vienna.

LANGE ATTACK, see MAX LANGE ATTACK.

LANGE VARIATION, 483, standard line in the EVANS GAMBIT DECLINED, recommended by Max Lange in 1865.

LARSEN, BENT JØRGEN (1935–), Danish player, International Grandmaster (1956), among the world's best ten for about 15 years. Born at Tilsted in Jutland, he learned the moves when he was six. Although not specially talented as a youth, he began to earn money from chess at the age of 18. He commenced a course in civil engineering but soon abandoned his studies to become a full-time chess professional, earning a living from play and journalism. His first notable successes were in two strong tournaments at Beverwijk: first equal with PETROSYAN in 1960 and first (+7=1−1) equal with IVKOV in 1961.

Of the great masters who began their careers after the Second World War Larsen was the first to offer a serious challenge to players of the Soviet bloc. He was soon to be followed by FISCHER but for a time his achievements were a considerable encouragement to players of the West. In world championships Larsen came first in three interzonal tournaments, a record equalled only by TAL, but he was less successful in the match play that followed. He qualified as a Candidate in four interzonals: Amsterdam 1964, first (+13=8−2) equal with SMYSLOV, SPASSKY and Tal, followed by a defeat of Ivkov (+4=3−1) then a loss to Tal in the semi-final; Sousse 1967, first (+13=5−3) one and a half points ahead of his nearest rival, a defeat of PORTISCH (+3=5−2) and a loss to Spassky; Palma de Majorca 1970, second (+9=12−2) equal with HÜBNER and GELLER after Fischer who defeated him in the semi-final after he had beaten UHLMANN (+4=3−2); Biel 1976, first (+8=9−2) followed by a loss to Portisch in the quarter-final.

From 1958 to 1981 Larsen played in about 50 strong tournaments apart from interzonals, and won or shared 18 first and 7 second prizes. From Aug. 1967 to Mar. 1970 he achieved an extraordinary record in 9 consecutive events, failing to win first prize only once, at Palma de Majorca in 1968 when he came second (+11=4−2) equal with Spassky after KORCHNOI. His victories, apart from the Sousse interzonal, were: Havana 1967 (+11=8) ahead of TAIMANOV and Smyslov; Winnipeg 1967 (+4=4−1) shared with DARGA ahead of KERES and Spassky; Palma de Majorca 1967 (+11=4−2) ahead of BOTVINNIK, Smyslov, and Portisch; Monte Carlo 1968 (+7=5−1) ahead of Botvinnik, Smyslov, and HORT; Büsum 1969 (+8=6−1); Palma de Majorca 1969 (+10=4−3) ahead of Petrosyan, Korchnoi, and Spassky; and Lugano 1970 (+7=5−2). His best wins since then have been: Teesside 1972 (+8=6−1); Hastings 1972–3 (+10=3−2); Manila 1973 (+11=3−1); Orense 1975 (+10=3−2); Ljubljana–Portorož 1977 (+7=5−1); Buenos Aires 1979 (Nov.–Dec.) (+9=4) three points ahead of a field that included Spassky and Petrosyan; and Buenos Aires 1980, category 13 (+8=3−2), ahead of TIMMAN, LJUBOJEVIĆ, and KARPOV. Larsen won the Danish Championship in 1954 and every time he entered subsequently, and represented his country in several Olympiads from 1954, notably making the best first-board score (+11=6−1) at Moscow in 1956.

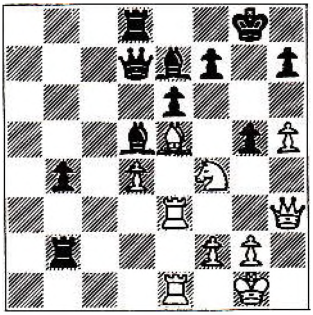
Larsen is no DRAWING MASTER. He plays to win and as a consequence sometimes loses, but in many tournaments he wins more games than his rivals and because of his lively play he is in demand among tournament organizers. At the beginning of a game he avoids well-trodden paths and he has successfully revived many old and forgotten opening variations. He writes: 'I do not deliberately play openings that are obviously bad. I emphasize the surprise element, and in some cases this makes me play a variation without being absolutely convinced that it is correct.' He is not reckless. When opportunity serves he can play a solid positional game, and he is also a good ENDGAME player.

His books include *Larsen's Selected Games of Chess 1948–69* (1970), containing 50 games; a revised version in German with two additional games, *Ich Spiele auf Sieg* (1971); and *Larsen's Good Move Guide* (1982), an instructional book first published as *Skak Skole* (1975).

E. Brondrum, *Bent Larsen—the Fighter* (1978) contains 75 of Larsen's games played from 1966 to 1977.

Larsen–Andersson 5th match game 1975 Nimzo-Indian Defence, Rubinstein Variation

1 d4 Nf6 2 c4 e6 3 Nc3 Bb4 4 e3 c5 5 Bd3 0-0 6 Nf3 d5 7 0-0 dxc4 8 Bxc4 Nbd7 9 Qd3 cxd4 10 exd4 b6 11 Bf4 Bb7 12 Rac1 a6 13 a3 Be7 14 Rfe1 Re8 15 Ba2 Rc8 16 Ne5 (White occupies an ADVANCE POINT.) 16 . . . Nxe5 17 Bxe5 Qd7 18 Qg3 g6 19 h4 b5 20 Qh3 Red8 21 Re3 a5 22 Rce1 b4 23 axb4 axb4 24 Ne2 Rc2 25 Nf4 Rxb2 26 Bb3 Nd5 27 h5 g5 28 Bxd5 Bxd5



29 Rc1 gxf4 30 Qg4+ Kf8 31 Qxf4 Rc8 32 Rg3 Rxc1+ 33 Qxc1 Qc6 (Black needs an ESCAPE SQUARE for his king and has no time to save his rook.) 34 Qxb2 f6 35 Bf4 Qc4 36 Qb1 f5 37 Qa1 Qa2 38 Qe1 b3 39 Qe5 b2 40 Qh8+ Black resigns.

LARSEN OPENING, 4, the QUEEN'S FIANCHETTO OPENING, which LARSEN sometimes calls the Baby Orang Utan.

LARSEN VARIATION, 178 in the GRÜNFELD DEFENCE played by LARSEN in the 1960s; Black's eighth move deters White from playing 9 h4 because of the reply 9 . . . Qg4. Also 209 in the KING'S INDIAN DEFENCE, as in the game Sultan Khan–Flohr, Prague Olympiad, 1931, and 671 in the ALEKHINE DEFENCE played in the game R. P. Michell–Réti, Margate 1923.

LASA, TASSILO VON HEYDEBRAND UND DER (1818–99), German player, author, chess historian, diplomat. Lasa was involved in the developments that made Germany the leading chess nation of the second half of the 19th century; he was a member of the Berlin PLEIADES, a short-lived group of seven players who promoted the first German chess magazine *Schachzeitung* (later *Deutsche Schachzeitung*) and the *Handbuch des Schachspiel* (1843). The editor of the book P. R. von Bilguer (1815–40) died early in the project, which was then completed by Lasa, who revised and edited the next four editions, up to 1873, while retaining Bilguer's name in the title.

Lasa never competed in tournaments or formal matches, but his play shows him to have been among the best of his time. In 1846 he played seven games against LÖWENTHAL, winning most of them; on two occasions he won the majority of a series of games played against STAUNTON, at Berlin in 1844 and at Brussels in 1853; and *The Chess Player*, 29 Nov. 1851, published a report from Germany that Lasa was playing a series of games against ANDERSSEN and was leading by ten games to five. The main obstacle to his participation in organized chess events was his career, although he may have preferred friendly play. He was posted around Europe and to Brazil, and perhaps his most difficult appointment was that of Prussian Ambassador at Copenhagen immediately after the German–Danish war. His travels gave him the opportunity to examine rare manuscripts and books, and in 1887, seven years after his retirement, he travelled around the world, including India and Australia, adding to his chess library; his collection of about 2,300 titles, one of the best of the period, remains intact. He contributed many excellent articles to chess periodicals for more than 40 years. The most important of his books is *Zur Geschichte und Literatur des Schachspiels* (1897), which is still perhaps the clearest account of the game's development in Europe from medieval times.

LASKER, EDWARD (1885–1981), German-born American player and author, International Master (1963), International Arbiter (1956), engineer. After winning several national tournaments in the USA Lasker challenged Marshall for the US Championship. A match of 18 games took place in 1923 and Lasker lost narrowly (+4=9−5). In 1911 he wrote *Schachstrategie*, an English version, *Chess Strategy*, appearing in 1915. For the first time a competent teaching method was used to explain the whole game, and, revised from time to time, the book remained popular for many years.

LASKER, EMANUEL (1868–1941), German player of Jewish birth, World Champion 1894–1921. He was born in Berlinchen (now Barlinek) in Brandenburg where his father held a minor post in the synagogue. While on a visit to Berlin when he was eleven years old his elder brother Berthold taught him the moves of chess, and Emanuel was immediately fascinated by the game. He was sent away to school, where he showed a remarkable talent for mathematics, and after passing his school examinations he returned to Berlin in March 1888. Dividing his time between university studies and chess, he improved so much at the game that he gained the German master title in the HAUPTTURNIER at Breslau 1889. Back in Berlin he defeated BARDELEBEN (+2=1−1) and MIESES (+5=3) and at London in 1890 he defeated BIRD (+7=3−2). His first important tournament success was in a small but strong event at London 1892, first prize (+5=3) half a point ahead of BLACKBURNE. These two then played a match, and when Lasker won decisively (+6=4) he began to think of the possibility of becoming world champion. He challenged TARRASCH who declined to play, suggesting that Lasker should first win a major tournament. Lasker then took the bold step of going to the USA where he might meet the title holder STEINITZ. Within two years, during which his successes included the defeat of the American champion SHOWALTER (+6=1−2), he succeeded in obtaining a match with Steinitz. He emerged victorious (+10=4−5) in May 1894, but the chess world was not unduly impressed with his defeat of a man 32 years his senior: he had yet to prove himself. The world's greatest players competed at Hastings 1895 where Lasker took third place (+14=3−4) after PILLSBURY and CHIGORIN ahead of Tarrasch and Steinitz. Lasker's chess was still improving and he established beyond doubt his position as the world's best player by winning four successive major tournaments: St Petersburg 1895–6, a four-master match tournament (+8=7−3) ahead of Steinitz, Pillsbury, and Chigorin; Nuremberg 1896 (+12=3−3) ahead of MARÓCZY, Pillsbury, Tarrasch, Steinitz, and Chigorin; London 1899 (+18=7−1) 4½ points ahead of JANOWSKI, Maróczy, and Pillsbury who shared second prize; and Paris 1900 (+14=1−1) ahead of Pillsbury and Maróczy. During this period he defeated Steinitz in a return match 1896–7 (+10=5−2). Nor had he neglected his mathematics. Two years at Heidelberg University 1897–9, a thesis presented at Erlangen University in 1900, and he gained his doctorate.

After nearly four years without hard practice he entered Cambridge Springs 1904 and came second (+9=4−2) equal with Janowski, two points after MARSHALL. For the next few years Lasker settled in the United States, and during this period he was challenged by both Tarrasch and Maróczy, two of his strongest three rivals, but negotiations broke down. (His other rival, Pillsbury, a sick man in 1904, died in 1906.) In 1907 Lasker played a championship match against Marshall, victor of Cambridge Springs, and won easily (+8=7). Returning to Germany in 1908 he played and defeated Tarrasch (+8=5−3).

At St Petersburg 1909 Lasker and RUBINSTEIN set a cracking pace and scored +13=3−2 and +12=5−1 respectively to share first place. The third prize winners DURAS and SPIELMANN were 3½ points behind. Later that year Lasker played two exhibition matches against Janowski, drawing the first (+2−2) and winning the second (+7=2−1), and early in 1910 he met Schlechter in a match of ten games. A hard-fought struggle ended in a draw (+1=8−1), the arbiter declaring that Lasker was still champion. (For an account of the match see SCHLECHTER.) A few months later Lasker defeated Janowski (+8=3), his third championship match victory (or fourth if the Schlechter match is included) in a four-year period. Subsequently he was challenged by both CAPABLANCA and Rubinstein, his closest rivals, but no matches followed. In 1911 Lasker married Martha Cohn, the widow of an industrialist. He gained financial security, but his sense of duty prevented his becoming a mere dependent and he continued to earn good money from chess. His next tournament was St Petersburg

1914, a historic event because Capablanca, now clearly favoured as challenger, met Lasker for the first time in tournament play. In the first stage, an all-play-all contest of eleven players, Capablanca scored 8, Lasker 6½. These two, along with ALEKHINE, Marshall, and Tarrasch then competed in a double-round all-play-all second stage. In this Lasker made the astonishing score of six wins and two draws to take first prize (+10=7−1) half a point ahead of Capablanca, both well ahead of the field. A match between them seemed probable, but the First World War intervened. The war may have extended Lasker's tenure of the title beyond its natural span, but he could still play world class chess as he demonstrated in a small but strong tournament at Berlin in 1918 when he came first (+3=3) ahead of Rubinstein, Schlechter, and Tarrasch. Nevertheless Lasker was defeated by Capablanca in their match of 1921. Far from finished, Lasker won tournaments at Ostrava 1923 (+8=5) and at New York 1924 (+13=6−1) ahead of Capablanca and Alekhine; these two achievements, astonishing for a man of his age, were his last tournament victories.

From 1895 to 1924 he had played in ten major tournaments, winning or sharing eight first prizes, one second, and one third. His 78 per cent score in these events (+119=46−18), spread over 30 years, was easily the best tournament record of the time. He played in five more tournaments: Moscow 1925, second (+10=8−2) after BOGOLJUBOW ahead of Capablanca; Zurich 1934, fifth (+9=2−4); Moscow 1935, third (+6=13) after BOTVINNIK and FLOHR ahead of Capablanca; Moscow 1936, sixth; and Nottingham 1936 (+6=5−3) to share seventh place. He played in the last four from necessity, for in 1933 he and his wife were driven out of Germany and their property confiscated. In England from 1933, in the USSR from 1935, he went to the USA in 1937, and there he died.

A fine tactician, an expert in manœuvring, Lasker was also one of the greatest defensive players. In the opening phase he did not intentionally seek inferior positions, a common misconception fostered by RÉTI. He liked to leave the beaten track and was not concerned that this sometimes left him with slight disadvantage, providing the position offered scope for his talent. He believed that such positions were defensible and had the skill to back this belief. In his game against Capablanca at St Petersburg (see below) he knew the advance of his f-pawn was risky but it gave him the kind of game he liked, and he had calculated that if the worst happened he could defend his position. Sceptical of all dogma he played positions as they arose and according to their nature or his opponent's predilections. He intentionally avoided making long-term plans, believing them to be undesirable: games rarely unfold in a logical way and holding to a fixed idea might impair a player's judgement. His head ruled his heart, and Lasker owed much to his great strength of character. He entered few tournaments but concentrated hard on every game in every event. More successfully than his contemporaries he learned how to cope with errors. He knew that in a series of games he would sooner or later make a mistake; when this happened he was prepared, suffering no mental disturbance but immediately seeking the best course in the changed situation. FINE writes that Lasker could make a mistake 'and smile, knowing that perfection is not granted to mortal man'.

Lasker wrote several chess books. His first, a booklet entitled *Commonsense in Chess* (1896) ran to more than thirty editions or translations. *Lehrbuch des Schachspiels* (1926), rewritten in English by him as *Lasker's Manual of Chess* (1932), describes his approach to the game, gives a sympathetic testimony to Steinitz, and offers an exposition of the THEORY of the game attributed to Steinitz. His best tournament book was of St Petersburg 1909. He also edited four short-lived chess magazines. An educated man with an enquiring mind, Lasker also wrote on other subjects. He published several mathematical papers and his thesis on geometrical calculus remains relevant in this age of electronic computers. He could discourse on many subjects and would talk far into the night, but as the Austrian-born player E. Klein observed, 'at the end of the day he always reverted to chess.' He wrote books on philosophy, drawing analogies from chess. These are not without interest, but philosophers noted that he constructed no logical system. (He recognized this himself, and in his book *Struggle* (1907) he suggested that more experienced hands should build on his ideas.) He also wrote books on

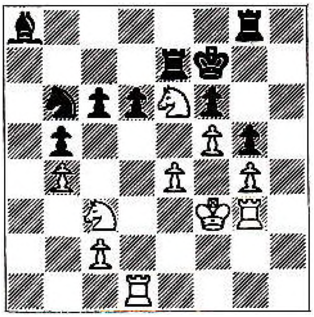
Lasker playing against Capablanca, Moscow 1925 bridge—he was an international player in the early 1930s—and on other games. His last book was *The Community of the Future* (1940).

'A gentleman of culture, pleasing manners, and becoming modesty' wrote HOFFER in 1890, adding that Lasker did not wish to become a professional but would always maintain an interest in the game. Fate decreed otherwise and Lasker earned his living by chess for most of his life, but he never spent all his time on the game nor let it dominate his life. He was greatly affected by Steinitz's impoverishment and demanded high fees whenever he played, believing a champion should be properly rewarded. Popular among the rank and file whom he met on his many simultaneous tours, he would have preferred to gain financial support in small donations from ordinary players rather than from patronage; but he became disillusioned when such attempts repeatedly failed. Because of his high demands, he appeared infrequently in major events, but he gave good value for money: in his prime he never played for a draw. For appearing at St Petersburg 1914 he was paid 4,000 roubles. 'I do not find this too much for one who plays like this . . . for the inspired games he played in this tournament', wrote Tarrasch. (See BAUER; HALF-OPEN FILE.)

F. Reinfeld and R. Fine, *Dr Lasker's Chess Career* (1935), reprinted as *Lasker's Greatest Chess Games 1889–1914* (1965); J. Gilchrist and K. Whyld, *Lasker I* (1955), *Lasker II* (1957), *Lasker III* (1976), containing a total of 1,142 unannotated games.

Lasker–Capablanca St Petersburg 1914 Spanish Opening, Exchange Variation

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Bxc6 dxc6 5 d4 exd4 6 Qxd4 Qxd4 7 Nxd4 Bd6 8 Nc3 Ne7 9 0-0 0-0 10 f4?! Re8 11 Nb3 f6 12 f5 (Doubtless Lasker had this move in mind when he played his tenth move; he believed that if pressed he could defend his BACKWARD PAWN at e4.) 12 . . . b6 13 Bf4 Bb7? (13 . . . Bxf4 would have given Black good prospects.) 14 Bxd6 cxd6 15 Nd4 Rad8 16 Ne6 Rd7 17 Rad1 Nc8 (Black changes his plan: he had intended 17 . . . c5 18 Rf2 d5 which would have led to an even game.) 18 Rf2 b5 19 Rfd2 Rde7 20 b4 Kf7 21 a3 Ba8 (After the better move 21 . . . Rxe6 Black would have remained on the defensive, but not without hopes of a draw.) 22 Kf2 Ra7 23 g4 h6 24 Rd3 a5 25 h4 axb4 26 axb4 Rae7 27 Kf3 Rg8 28 Kf4 g6 29 Rg3 g5+ 30 Kf3 Nb6 31 hxg5 hxg5



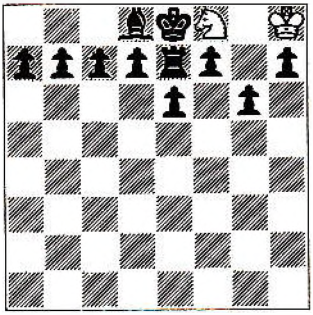
32 Rh3 (not 32 Rxd6 Nc4, freeing Black's game) 32 . . . Rd7 33 Kg3 Ke8 34 Rdh1 Bb7 35 e5 dxe5 36 Ne4 Nd5 37 N6c5 Bc8 38 Nxd7 Bxd7 39 Rh7 Rf8 40 Ra1 Kd8 41 Ra8+ Bc8 42 Nc5 Black resigns.

LASKER DEFENCE, 478, played in the game Chigorin–Lasker, St Petersburg 1895–6, and usually regarded as the most solid way of defending the EVANS GAMBIT accepted. The defence was first played by BOURDONNAIS, in his 26th match game against McDonnell, 1834.

LASKER TRAP, 52 in the ALBIN COUNTER-GAMBIT; if 6 Bxb4 exf2+ 7 Ke2 fxg1=N+, and Black wins, a trap first pointed out by DUBOIS in 1872.

LASKER VARIATION, 103 in the QUEEN'S GAMBIT Declined, played three times by LASKER in his match against MARSHALL in 1907; 552 in the PETROFF DEFENCE, first given by COZIO; 667 in the ALEKHINE DEFENCE, sometimes called the Two Pawns Attack, introduced by Lasker in a simultaneous display, 1927.

LAST MOVE PROBLEM. The solver examines a composed position and by means of RETROGRADE ANALYSIS he tries to discover the last SINGLE-MOVE that must have been played, as if the position had arisen in a game. The laws of the game are deemed to apply unless other laws are stated or implied. The stipulations may or may not state which side made the last move.



A last move problem by CERIANI that won first prize in the *Šahovski Vjesnik* theme tourney, 1951. White cannot have moved his king from g7 or his pawn from g7 (Pg7xf8=N) or have played Kg8xRh8, for Black would have been in RETROSTALEMATE (i.e. would have had no last move), and in some cases White would have been in check illegally. Nor can White have played Kg8–h8 or Kg8xNh8 because Black's last move would have needed to be Pg7–g6, and there would have been no way for White's king to have reached h8; and for the same reason Black cannot have moved last (Pg7–g6). Kg8xBh8 is impossible because Black has his dark bishop on the board and has promoted no pawns. Therefore the last move was Kg8xQh8.

LATVIAN COUNTER-GAMBIT, 541, more often called the GRECO COUNTER-GAMBIT. It was studied by players from Riga, in particular by Karl Behting (1867–1943) whose analysis appeared in *St Petersburger Zeitung*, 1909, and by Franz Apscheneek (1894–1941) who played it frequently.

LAWS, or laws of chess. Internationally accepted laws, now drawn up by the FIDE Permanent Commission for Rules of Play, consist of twelve articles.

Art. 1 states that the game is played between two opposing sides using CHESSMEN on a chess-board.

Arts 2, 3, and 4 define the BOARD and its correct placing, the chessmen and the ARRAY, and the terms FILE, RANK, and DIAGONAL. One player moves the white men, his opponent the black men, White commences play and the players move alternately.

Arts 5 and 6 describe the moves of the men. See BISHOP, KING, KNIGHT, PAWN, QUEEN, ROOK, CASTLING, EN PASSANT, and PROMOTION.

Art. 7 defines completion of a MOVE.

Art. 8 is the TOUCH AND MOVE LAW.

Art. 9 gives the correct procedure to follow if an ILLEGAL MOVE is made or if an ILLEGAL POSITION arises.

Art. 10 defines CHECK.

Art. 11 indicates that a game can be won only by CHECKMATE unless the opponent RESIGNS before this happens.

Art. 12 gives the four ways in which a game may be drawn: by agreement, by STALEMATE, by REPETITION OF POSITION, or under the FIFTY-MOVE LAW.

The official text of the laws is in the French language, and authorized translations, including more than one version in the English language, have been published by many national organizations. For competition play FIDE has drawn up supplementary RULES.

LAWS, HISTORY OF. The laws fall into three categories from the point of view of development. The first group which embraces the fundamental laws such as the ARRAY, how the CHESSMEN move, and CHECKMATE has remained unchanged in essentials since the beginning of the game, although the queen and bishop have taken the place of the FERS and ALFIL. The second group covers auxiliary aspects of play and has seen much change and controversy. (See CASTLING, EN PASSANT, FIFTY-MOVE LAW, PASSAR BATTAGLIA, PROMOTION, REPETITION OF POSITION, STALEMATE.) The third group has developed but not greatly altered in intent; it embraces what might be called conventions such as the orientation of the board, FIRST MOVE, TOUCH AND MOVE, J'ADOUBE, ILLEGAL MOVES, what a spectator may or may not do, what to do if it is discovered that a king has been in check for some moves, penalties, and behaviour.

As clubs arose so did the need for formal laws. Commonly it would be agreed that PHILIDOR or SARRATT, for example, would be followed, but leading clubs in major cities sometimes published their own sets of laws—The Hague in 1803, London in 1807, Paris in 1836, and St Petersburg in 1854. This last was produced by JAENISCH, one of the three great workers for a unified code to be used for international contests. STAUNTON, at the time of the London 1851 tournament, called for a 'Constituent Assembly for Remodelling the Laws of Chess'. The other leading activist, LASA, published his proposals in *Schachzeitung*, 1854. Staunton's proposals, first published in the *Illustrated London News* in 1860 and *Chess Praxis* in the same year, became generally accepted in English-speaking countries although the incompatible British Chess Association code was used at London 1862 and elsewhere. Other tournament organizers offered their own versions or used those published by the British Chess Company in 1894 and subsequently. German-speaking countries usually followed BERGER's yearbook or the latest edition of Bilguer's HANDBUCH.

One of the earliest tasks undertaken by FIDE was to produce an international code. Each member country had its own official translation of the original French edition published in 1929, and so the British version was not identical with the American one, for example. FIDE's second and third editions, 1952 and 1966, were also in French, but the fourth, 1974, was in English in the first instance. These laws are now accepted throughout the world, but a few conservative countries such as the USSR use their own laws for internal competition. Obsolete or fictitious laws may still be found in ill-written primers and compendiums of games, or may be supplied with cheap sets.

LEAPER, a piece that is moved a fixed distance in a single leap and that cannot be obstructed on its way. The unit of measurement is the distance between the centres of two laterally adjoining squares and the leaper's move may be defined by the length of its move or the co-ordinates of its leap. For example the knight is a leaper that is moved a distance of $\sqrt{5}$ squares for which the co-ordinates are 1 and 2. Because the length of move cannot be varied a leaper cannot lose the move on the normal board.

Some other leapers are: the ALFIL, AUFIN, or FIL ($\sqrt{8}$ or 2,2,) used in the old game; the DABBABA ($\sqrt{4}$ or 2,0,), the CAMEL ($\sqrt{10}$ or 3,1,), and the GIRAFFE ($\sqrt{17}$ or 4,1,) used in Islamic unorthodox games; the ZEBRA ($\sqrt{13}$ or 3,2,), the FIVE-LEAPER ($\sqrt{25}$), and the $\sqrt{50}$ leaper, invented for use in FAIRY PROBLEMS. Each of these last two has two sets of co-ordinates: for the five-leaper 4,3 and 5,0; for the $\sqrt{50}$ leaper 5,5 and 7,1.

LEGAL, in accordance with the laws of chess. Composers commonly use this word to describe positions that could have arisen from the array.

LEGALL DE KERMEUR (1702–92), champion player of the CAFÉ DE LA RÉGENCE and PHILIDOR's teacher. He was described as 'a thin, pale, old gentleman, who had sat in the same seat in the

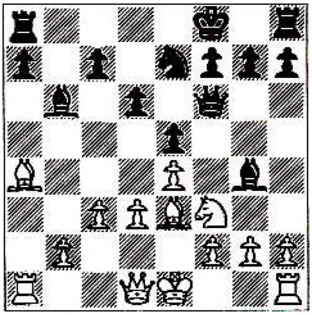
Café, and worn the same green coat for a number of years. . . . While he played at chess he took snuff in such profusion that his chitterling frill was literally saturated with strong particles of the powder. . . . He was in the habit of enlivening the company during the progress of a game by a variety of remarks which everybody admired for their brilliance.' He is said to have originated the unorthodox PAWNS GAME. For the only known game played by him see Legall's mate (below).

LEGALL'S MATE, a checkmate similar to the following prototype.

Legall–St Brie Paris, 1750 Bishop's Opening

1 e4 e5 2 Bc4 d6 3 Nf3 Bg4 4 Nc3 g6? 5 Nxe5 Bxd1 6 Bxf7+ Ke7 7 Nd5. The SEA-CADET MATE is another version.

LEGALL'S TRAP, an opening trap that may be compared with LEGALL'S MATE. A knight captures a man on K5 (e5 for White, e4 for Black) thus leaving a queen EN PRISE to a bishop. This trap, which has ensnared such masters as CAPABLANCA and CHIGORIN, still claims its victims. The game Short (White) v. Kupreichik, Hastings 1981–2, began as follows: 1 e4 e5 2 Nf3 Nc6 3 Bb5 Nd4 4 Ba4 Bc5 5 d3 Qf6 6 Nbd2 b5 7 Bb3 d6 8 Nxd4 Bxd4 9 Nf3 Bg4 10 c3 Bb6 11 a4 bxa4 12 Bxa4+ Kf8 13 Be3 Ne7?



White gained a pawn by 14 Nxe5 and won the game.

LEIN, ANATOLY YAKOVLEVICH (1931–), Soviet-born player, International Grandmaster (1968), mathematician. His best achievement in the USSR Championship was at Tbilisi 1967, the third of his six attempts, when he took sixth place (+7=9−4). In the early 1970s he began to win strong events including the Moscow Championship in 1971 and four international tournaments: Moscow 1970 (+8=1−2, a shared victory); Cienfuegos 1972 (+9=10); Novi Sad 1972 (+9=6); and Novi Sad 1973 (+9=6). In 1976 Lein emigrated to the USA since when his best results have been a shared first place in the Swiss system US Open Championship, 1976, and a shared third place after KORCHNOI and LJUBOJEVIĆ, São Paulo 1979. He played for his adopted country in the Buenos Aires OLYMPIAD, 1978.

LEMBERG GAMBIT, 690, the TENNISON GAMBIT. When re-invented by Alexander Wagner (1868–*c.*1942) in 1924, he named it after his home town (now Lvov).

LENGTH OF GAME is customarily measured by the number of moves made by White. If the FIFTY-MOVE LAW were applied throughout then the longest possible game would last 5,949 moves (A. H. F. Britten, 1956). In practice the average length of a game is from 35 to 40 moves, and games rarely exceed 100 moves. The longest game played in a world championship match was the 5th game between KORCHNOI (White) and KARPOV in 1978, which ended in STALEMATE on the 124th move.

LENINGRAD VARIATION, 123 in the DUTCH DEFENCE, used successfully by the Leningrad players Nikolai Georgyevich Kopylov (1919–), Yevgeny Filippovich Kuzminikh (1911–), Vladislav Petrovich Vinogradov (1899–1962), and KORCHNOI; 161 in the NIMZO-INDIAN DEFENCE, a line played by ALEKHINE and others and restored by SPASSKY (after whom it is sometimes named), Korchnoi, and Vladimir Grigorievich Zak (1913–), all from Leningrad; 655 in the FRENCH DEFENCE as played in the Leningrad championship, 1949; but this name is not commonly used in the USSR.

LENZERHEIDE VARIATION, 405 in the SPANISH OPENING, a line first played in the game Schlechter–Bardeleben, Coburg 1904, and taken up during the Clare Benedict team tournament held at the Swiss ski resort of Lenzerheide in 1956.

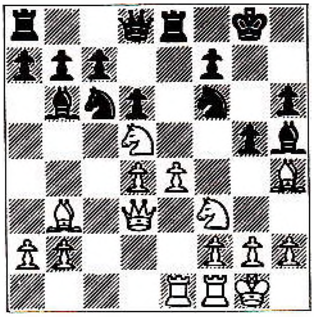
LEO, a fairy piece that is moved like a LION for capturing moves and like a queen for non-capturing moves. In 1912, after discovering the move of the PAO, a Chinese piece, Dawson invented the leo and the VAO, thus making a 'Chinese family' of three pieces.

LEONARDO DI BONA DA CUTRI, GIOVANNI (1542–87), Neapolitan lawyer, and one of the strongest players of his time. Known as *Il Puttino* (the bairn) because of his slight build, he toured the Iberian Peninsula and Italy successfully, meeting the strongest opposition including Ruy LÓPEZ. Unfortunately most of what we know about Leonardo comes from SALVIO's chess romance *Il Puttino*, Naples, 1634, in which it is difficult to disentangle fact and fiction.

LEONHARDT, PAUL SALADIN (1877–1934), player, journalist. Born in Poznań, Leonhardt became keen on chess while studying at Leipzig, and subsequently spent most of his life in Germany. He achieved his best results in 1907 when he took first prize (+3=5) ahead of MARÓCZY and SCHLECHTER in a double-round tournament at Copenhagen, and won third prize (+9=9−2) after RUBINSTEIN and Maróczy in the Carlsbad tournament. In match play he defeated NIMZOWITSCH (+4=1) at Hamburg in 1911. Leonhardt is also remembered as an analyst of openings, especially the SPANISH OPENING about which he wrote a monograph, *Zur spanische Partie* (1913). He died of a heart attack while playing a game at the Königsberg chess club.

Leonhardt–Maróczy Carlsbad 1907 Italian Opening

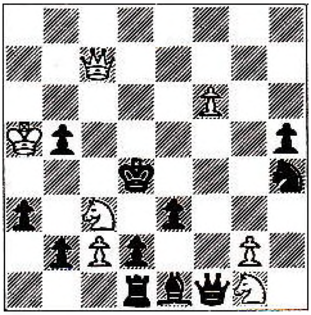
1 e4 e5 2 Nf3 Nc6 3 Bc4 Bc5 4 c3 d6 5 d4 exd4 6 cxd4 Bb6 7 Nc3 Nf6 8 0-0 0-0 9 Bb3 Bg4 10 Be3 Re8 11 Qd3 Bh5 12 Rae1 Bg6 13 Bg5 h6 14 Bh4 Bh5 15 Nd5 g5



16 Nxg5 Nxd5 17 exd5 hxg5 18 dxc6 gxh4 19 cxb7 Rb8 20 Qf5 Bxd4 21 Qxh5 Qf6 22 Qg4+ Kf8 23 Rxe8+ Rxe8 24 Qc8 Qd8 25 Qxd8 Rxd8 26 Ba4 c5 27 Re1 Bc5 28 g3 hxg3 29 hxg3 a5 30 b3 f6 31 f4 Bd4+ 32 Kg2 c4 33 bxc4 Ba7 34 Rh1 Kg7 35 Rd1 Kf7 36 Rd5 Bc5 37 Bd7 Black resigns.

LEONHARDT VARIATION, 245 in the SICILIAN DEFENCE, analysed by LEONHARDT in 1910; 446 in the PONZIANI OPENING, analysed by him in COLLIJN'S *Lärobok*, 1911; 467 in the EVANS GAMBIT Accepted for which he published analysis in *Deutsches Wochenschach*, 1906; 395 in the SPANISH OPENING.

LEPUSCHÜTZ, HANS (1910–), Austrian composer, International Judge of Chess Compositions (1957), International Master for Chess Compositions (1966), a leading specialist in MORE-MOVERS.



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A problem by Lepuschütz that won first prize in the *Österreichische Schachzeitung* tourney 1952. Each side makes a SWITCHBACK: 1 Kb6 Qxf6+ 2 Ka5 Qf1 3 Ngc2+ Qxe2 4 Kb6 Qc4 5 Qg7, a MODEL MATE.

LESSER BISHOP'S GAMBIT, 580 in the KING'S GAMBIT Accepted, a line in which White's 3 Be2 takes the bishop less far than c4 (the BISHOP'S GAMBIT). This gambit was invented by JAENISCH in 1842, pioneered by BIRD in the 1880s, and played three times at the New York tournament 1924 by TARTAKOWER, after whom it is sometimes named. Although rarely played, the gambit is not less favourable to White than the Bishop's or KING'S KNIGHT GAMBIT.

LESSER GIUOCO PIANO, 494, another name for the SEMI-ITALIAN OPENING.

LEVENFISH, GRIGORY YAKOVLEVICH (1889–1961), International Grandmaster (1950), a leading Russian player of the generation that learned the game before the revolution and led Soviet chess in the 1920s and 1930s, engineer in the glass industry. After winning the St Petersburg Championship in 1909, Levenfish played in several local events and one tournament abroad, Carlsbad 1911. He won the Leningrad Championship in 1922, 1924, and 1925 (shared), and had an excellent record in USSR Championship tournaments: third in 1920, second in 1923, equal third in 1924, second in 1925, co-champion in 1934, and champion in 1937. (Five subsequent attempts at the title were less successful.) In match play he drew with BOTVINNIK in 1937 (+5=3–5) and defeated ALATORTSEV in 1940 (+5=7–2); and in the Leningrad–Moscow training tournament 1939 (about category 11) he shared third place after FLOHR and RESHEVSKY. *Rook Endings* (1971) is the English translation, with revisions, of a book he and SMYSLOV published in 1957. *Izbrannye partii i vospominanya* (1967) is an autobiography, with 79 annotated games.

LEVENFISH ATTACK, 280, popular line for White when he faces the DRAGON VARIATION, developed by LEVENFISH in the 1930s.

LEVENFISH VARIATION, 190, line in the GRÜNFELD DEFENCE abandoned because of the reply 8 e5; if 8 . . . Ba6 9 exf6, as in the game Szabó–Barcza, Budapest 1939.

LEVITZKY VARIATION, 25, 129, the VERESOV VARIATION, named after the Russian master Stepan Mikhailovich Levitzky (1876–1924).

LEWIS, WILLIAM (1787–1870), English player and author. He left his native Birmingham as a young man and worked for a time with a merchant in London. He learned much of his chess from SARRATT, a debt that was not repaid. Around 1819 he was operator of the TURK, meeting all-comers successfully. With COCHRANE he visited Paris in

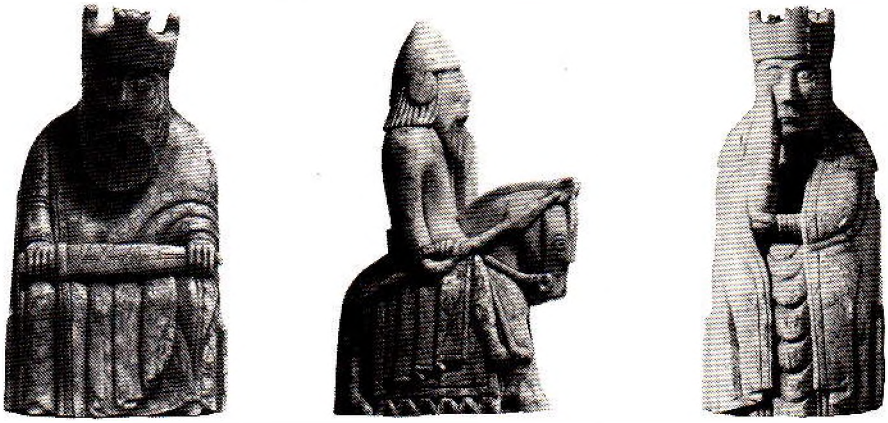
1821, received odds of pawn and move from DESCHAPELLES, and defeated him in a short match (+1=2). Lewis had already begun to write and of the more useful books he published around this time were translations of GRECO and CARRERA which appeared in 1819 and 1822 respectively. Although he considered Sarratt's *A Treatise on the Game of Chess* (1808) a poorly written book, Lewis published a second edition in 1822 in direct competition with Sarratt's last book, published in 1821 by his impoverished widow. (In 1843 many Englishmen contributed to a fund for Mrs Sarratt in her old age. Lewis's name is not on the subscription list.) In 1825 BOURDONNAIS visited England. Lewis recalled that they played about 70 games, and according to WALKER seven of them constituted a match which Lewis lost (+2−5). With no significant playing achievements to his credit Lewis acquired such a high reputation that a correspondent writing to the weekly magazine *Bell's Life* in 1838 was moved to call him GRANDMASTER. From 1825 he preserved this reputation by the simplest means: he declined to play on even terms. In the same year he opened a club where he gave lessons at half a guinea each. McDONNELL and Walker were among his pupils. Speculating unwisely on a piano-making patent, Lewis went bankrupt in 1827, and the club closed. After three precarious years of teaching chess (rich patrons were becoming fewer) Lewis became actuary of the Family Endowment Society and enjoyed financial security for the rest of his life. Circumstances now made it possible for him to concentrate on his writing and he published his two most important works: *Series of Progressive Lessons* (1831) and *Second Series of Lessons* (1832), both republished with various revisions. Lewis continued to write but gradually withdrew from other chess activities; his last notable connection with chess was as stakeholder for the Morphy–Löwenthal match of 1858.

Lewis's *Lessons* contain extensive analyses of many opening variations, examined in the closeness of his study. Subsequent writers, notably LASA, were influenced by these books, but more on account of the form than the content, which, adequate for the 1830s, was soon out of date. Around 1840 writers no longer worked in isolation (a circumstance Lewis found unavoidable) and new positional ideas were being shaped. Because Lewis failed to assimilate these his judgements were faulty, and his voluminous *Treatise on the Game of Chess* (1844) was out of date when published. (See SCHOOLS OF CHESS.) Industrious rather than inventive, he made only one innovation, the LEWIS COUNTER-GAMBIT; but it had no practical value in 1844, for simpler defences had already been discovered. Lewis's work commands respect, but he is more aptly described as the last and one of the best of the 'old' writers than the first of the new, a more fitting description for JAENISCH and the authors of Bilguer's HANDBUCH.

LEWIS CHESSMEN, perhaps the best known of antique chessmen. They are carved from walrus ivory in Scandinavian style of the 12th century. Similar carvings were being made in Iceland and Britain at this time so the source cannot be positively identified. The pawns are abstract and look like decorated tombstones. The pieces are all different in some way, the tallest being 10½ cm. All have human representations with facial expressions varying from gloom to anger. Some of the rooks show men biting their shields in the manner of the berserkers. None looks happy.

Until their discovery in 1831 the chessmen were hidden in an underground structure the size and shape of an oven on the Isle of Lewis in the Outer Hebrides. No one knows how they came to be there. Sixty-seven of them, purchased for £84, have been in the British Museum since 1831 and a further 11 are in the National Museum of Antiquities in Scotland. If other pieces were found their discovery was not made known. A belt, buckle, and 14 plain draughtsmen were also in the hoard.

Michael Taylor, *The Lewis Chessmen* (1978).



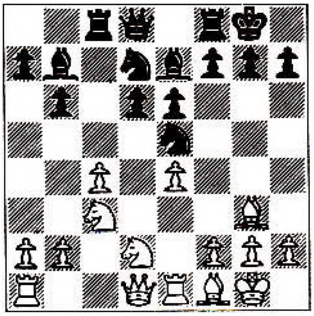
King, knight, and queen: examples of the chessmen found on the Isle of Lewis

LEWIS COUNTER-GAMBIT, 335, an aggressive defence to the PHILIDOR VARIATION of the BISHOP'S OPENING, launched by LEWIS in 1834 with 21 pages of analysis. Although probably sound it was not much played, for other and simpler defences became available around this time.

LIBERZON, VLADIMIR MIKHAILOVICH (1937–), Soviet-born player, International Grandmaster (1965). He played in five USSR championships from 1960 to 1970 making his best result, a fourth place, in 1968. His tournament achievements around this time include a fourth place (+4=8−1) at Yerevan 1964, a score of +7=8 to share first prize with UHLMANN at Zinnowitz 1967, and a second place (+5=10) after PORTISCH ahead of VASYUKOV and STEIN at Amsterdam 1969. In 1973 he emigrated to Israel; there he won the national championship 1973–4, played for his adopted country in several Olympiads from 1974, and shared first prize at Beersheba 1976 and Natanya 1977. He also won first prize (+7=5−1) at Venice 1974 and twice came first in strong Swiss system tournaments at Lone Pine, California, an outright win in 1975, a shared win in 1979.

Kavalek–Liberzon Amsterdam 1977 Sicilian Defence, Szén Variation

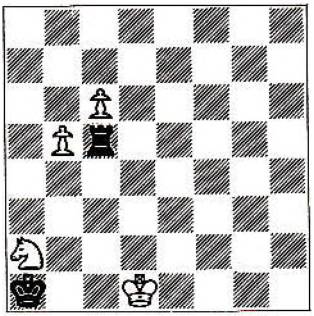
1 c4 c5 2 Nf3 e6 3 d4 cxd4 4 Nxd4 Nc6 5 Nb5 d6 6 c4 Nf6 7 N5c3 Be7 8 Be2 0-0 9 0-0 b6 10 Bf4 Bb7 11 Re1 Rc8 12 Bf1 Ne5 13 Nd2 Nfd7 14 Bg3



14 . . . g5 15 Rc1 a6 16 f3 Kh8 17 Bf2 Rg8 18 h3 Rg7 19 b4 h5 20 a3 Og8 21 Re3 Qh7 22 Ne2 Rcg8 23 Rcc3 Rg6 24 f4 gxf4 25 Nxf4 Rh6 26 Rg3 Rxg3 27 Bxg3 h4 28 Bf2 Bxe4 29 c5 dxc5 30 bxc5 Bxc5 31 Bxc5 bxc5 32 Nc4 Qf5 33 Od2 Rf6 34 Nxe5 Nxe5 35 Qd8+ Kg7 36 g3 Nf3+ 37 Rxf3 Bxf3 38 Bd3 Oe5 White resigns.

LIBRARIES. Three outstanding collections exist in libraries open to the public. The J. G. WHITE collection in Cleveland, Ohio, is the largest in the world. In the Royal Library at The Hague the van der LINDE–NIEMEIJER collection is based on the chess libraries of the two men whose name it bears, and the Anderson Chess Collection in Melbourne, Australia, also takes the name of its benefactor, Magnus Victor Anderson (1884–1966). The chess library of Grandmaster Lothar SCHMID is the biggest and finest in private hands, with more than 15,000 items.

LIBURKIN, MARK SAVELYEVICH (1910–53), Soviet study composer, accountant. He shared with KOROLKOV the second USSR Study Composing Championship (1947–8) and won the third (1949–52) outright. His studies were original and of a high standard.



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A study by Liburkin that won second prize in the *Shakhmatny* tourney 1931. Inspired by the SAAVEDRA study, Liburkin creates a task record for concurrent promotions to rook and bishop. White begins 1 Nc1, and now 1 . . . Rxb5 2 c7 Rd5+ 3 Nd3 Rxd3+ 4 Kc2 Rd4 5 c8=R Ra4 6 Kb3, or 1 . . . Rd5+ 2 Kc2 Rc5+ 3 Kd3 Rxb5 4 c7 Rb8 5 cxb8=B (not 5 cxb8=R or Q stalemate).

Bouwmeester and Spinhoven, *De Magische Schaakfiguren* (1976) contains 278 studies, 83 of them by Liburkin; R. M. Kofman, *Izbrannye Etyudy S. Kaminera i M. Liburkina* (1981) includes 126 of his studies.

LICHTENHEIN COUNTERATTACK, 570, the COZIO DEFENCE to the KING'S GAMBIT Accepted, named after the German-American player Theodor Lichtenhein (1829–74).

LICHTENHEIN DEFENCE, 548 in the PETROFF DEFENCE, played in the game Morphy–Lichtenhein, New York 1857.

LIGHT BISHOP, a bishop that is moved on light squares.

LIGHTNING CHESS, or rapid transit chess, games played much more quickly than the normal time limit allows. The term generally means games for which there is a fixed time-limit for each move, but is sometimes also used to describe FIVE-MINUTE CHESS. When each move is timed an electronic timer is often used to ensure precision, and a player must move immediately he hears the signal, neither sooner nor later. There are no official rules, but organizers usually declare a game drawn if a player exceeds the time limit when his opponent has insufficient mating force (e.g. a BARE KING). An early reference to lightning chess was in 1897, when a London chess club organized a tournament in which players were allowed 30 seconds a move. Subsequently a period of ten seconds became more usual. The word blitz (German for lightning), sometimes used, should not be confused with blitzkrieg, an unorthodox game. Once believed to be conducive to bad play, lightning chess has become part of the training of masters, developing their ability to make quick judgements and decisions. Fast games are often marked by sharp tactical play as in the following example from a lightning event. TAL had to evaluate his combination precisely despite time-pressure.

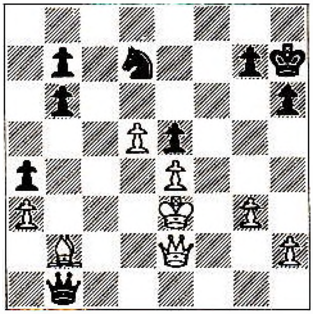
Tal–I. Ney USSR, 1958 French Defence, Nimzowitsch Variation

1 e4 e6 2 d4 d5 3 e5 c5 4 c3 Nc6 5 Nf3 Qb6 6 Bd3 cxd4 7 cxd4 Bd7 8 0-0 Nxd4 9 Nxd4 Qxd4 10 Nc3 Qxe5 11 Re1 Qd6 12 Nb5 Qb8 13 Qf3 Bd6 14 Qxd5 Bxh2+ 15 Kh1 Bc6 16 Qg5 Nf6 17 f4 h6 18 Qxg7 Rg8 19 Rxe6+ fxe6 20 Bg6+ Kd8 21 Qxf6+ Black resigns.

LILIENTHAL, ANDREI ARNOLDOVICH (1911–), International Grandmaster (1950). Born in Moscow of Hungarian parents, he was taken to Hungary at the age of two. In the early 1930s he made four notable tournament achievements: Bad Stuben (Štubnanské Teplice) 1930, first (+8=2−2) ahead of PIRC and FLOHR; Hastings 1933–4, second (+5=3−1) equal with ALEKHINE after Flohr; Hungarian Championship, 1934, first equal with Pal Réthy (1902–62); and Budapest 1934, first (+7=8) ahead of Flohr. Playing for Hungary in three Olympiads, 1933, 1935, and 1937, he made the best second-board score (+11=8) on the second occasion. In 1935 he emigrated to the Soviet Union, where he took a post as trainer to the trades unions, and later that year he played three matches, drawing with ALATORTSEV (+4=4−4) defeating BELAVENETS (+3=5) and YUDOVICH (+1=1). In 1937 he defeated LISITSIN (+2=3−1); in 1938, playing *hors concours*, he came first in the RSFSR (Russian Federation) Championship. In 1939 he became a Soviet citizen. Subsequently he made several good results in tournament play: Leningrad–Moscow 1939, third equal with LEVENFISH after Flohr and RESHEVSKY; USSR Championship 1939–40, first (+8=11) equal with BONDAREVSKY ahead of KERES and BOTVINNIK; Moscow 1942, third (+9=3−3) equal with KOTOV after SMYSLOV and Bondarevsky; Baku 1944, first (+6=4−1); and Pärnu 1947, third after Keres and Kotov. Lilienthal's last important achievement was a shared third place after AVERBAKH and VASYUKOV, Moscow 1962. Shortly afterwards he withdrew from master play and in 1976 he went back to Hungary.

Pirc–Lilienthal Warsaw Olympiad 1935 English Opening, Four Knights Variation

1 c4 e5 2 Nc3 Nf6 3 Nf3 Nc6 4 e3 Bb4 5 Qc2 0-0 6 Nd5 Be7 7 a3 d6 8 Be2 Nxd5 9 cxd5 Nb8 10 b4 Nd7 11 d4 Nb6 12 dxe5 dxe5 13 Bb2 Bd6 14 0-0 Qe7 15 Rfd1 a5 16 b5 a4 17 Qc3 Re8 18 e4 Bg4 19 Re1 Nd7 20 Nd2 Bxe2 21 Rxe2 Nc5 22 Rf1 Qd7 23 b6 cxb6 24 Nc4 Qc7 25 f4 f6 26 Nxd6 Qxd6 27 fxe5 fxe5 28 Rf5 Nd7 29 Ref2 Rf8 30 Rxf8+ Rxf8 31 Rxf8+ Qxf8 32 g3 Qc5+ 33 Kg2 Qb5 34 Kf3 h6 35 Ke3 Kh7 36 Kd2 Qf1 37 Qd3 Qh1 38 Qe2 Qb1 39 Ke3



39 . . . b5 40 Qxb5 Nc5 (The knight is indirectly guarded by the threat of a SKEWER.) 41 Qc4 b5! 42 Qxb5 Qxe4+ 43 Kd2 Qxd5+ 44 Kc3 Qd4+ 45 Kc2 Qf2+ 46 Kb1 Qf5+ 47 Ka2 Qc2 48 Qb4 Nc4 49 Qc1 Nd2 50 Qc1 Qb3+ 51 Ka1 Nc4 52 Qc3 Qxb2+ 53 Qxb2 Nxb2 54 Kxb2 Kg6 White resigns.

LINDE, ANTONIUS VAN DER (1833–97), Dutch chess historian, born Antonie van der Linden. A theologian and philosopher (his doctoral thesis was on Spinoza), he possessed great energy for research, a penetrating mind, and an acid pen. In 1870 he published his demolition of the popular legend that the father of printing was not Gutenberg but L. J. Coster who, like van der Linde, was born in Haarlem. As a consequence he became the unpopular participant in a literary war, and when the real war broke out, the Franco-Prussian, he found himself even more at odds with the middle and upper classes, whose sympathies were with France. He went to Berlin in 1871 and lived in Germany for the rest of his days.

His *Geschichte und Litteratur des Schachspiels* (Berlin, 1874, two vols.), *Quellenstudien zur Geschichte des Schachspiels* (Berlin, 1881), and *Das erste Jartausend der Schachlitteratur* (Berlin, 1881) are sufficiently important to have been reprinted a century later (1979, 1968, and 1978). The most valuable of his other chess books are *De schaakpartijen van Gioachino Greco* (Nijmegen, 1865) and *Das Schachspiel des XVI Jahrhunderts* (Berlin, 1874).

Van der Linde was the first chess historian to clear the myths about the origin of chess and to establish the game's early history. He had followed Duncan FORBES until he discovered that Forbes had fabricated evidence to support his own theories:

the *Geschichte*, nearly finished, was then entirely rewritten on the basis of facts which van der Linde verified. (See BONUS SOCIUS.)

LINDGREN, BO WALDEMAR (1927–), Swedish composer, International Judge of Chess Compositions (1956), International Grandmaster for Chess Compositions (1980), writer and publicist. He was the son of another Swedish problemist, Frithiof Lindgren (1897–1957). His own work includes THREE- and MORE-MOVERS, often in the BOHEMIAN style, SELFMATES, HELPMATES, and other types classified as FAIRY PROBLEMS. In 1978 he published *Maskrosor*, containing 207 problems and six studies composed by him. (See REFLEX CHESS.)

LINE, all the squares on any one FILE, RANK, or DIAGONAL. In FAIRY PROBLEMS lines of other kinds are also used (see for example NIGHTRIDER and ROSE).

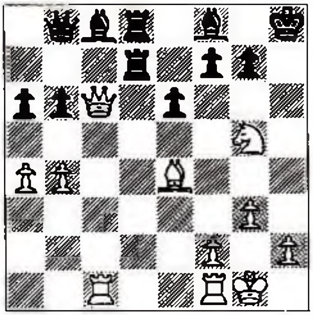
LINE CLEARANCE, see CLEARANCE.

LINE-PIECE, a piece that can be moved any distance along a line; the squares thus traversed must be unoccupied but the square to which such a piece is moved may be occupied by an enemy man which is thus captured and removed from the board. Orthodox line-pieces are the queen, rook, and bishop. Some line-pieces used for UNORTHODOX CHESS, KINDRED GAMES, or FAIRY PROBLEMS are the ROSE which is moved on an octagonal line, the LEO, PAO, and VAO which are moved as line-pieces only for non-capturing moves, and the NIGHTRIDER.

LINE VACATION, the removal of a man from a line so that a LINE-PIECE is no longer obstructed on that line. Only composers use the term although the manœuvre is not uncommon in play.

Alekhine–Rubinstein Carlsbad 1923 Queen's Gambit Declined, Orthodox Defence

1 d4 d5 2 c4 e6 3 Nf3 Nf6 4 Nc3 Be7 5 Bg5 Nbd7 6 e3 0-0 7 Rc1 c6 8 Qc2 a6 9 a4 Re8 10 Bd3 dxc4 11 Bxc4 Nd5 12 Bf4 Nxf4 13 exf4 c5 14 dxc5 Qc7 15 0-0 Qxf4 16 Ne4 Nxc5 17 Nxc5 Bxc5 18 Bd3 b6 19 Bxh7+ Kh8 20 Be4 Ra7 21 b4 Bf8 22 Qc6 Rd7 23 g3 Qb8 24 Ng5 Red8



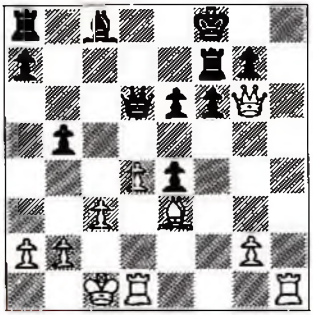
25 Bg6 (line vacation: if Black moves his f-pawn in any one of three ways White replies 26 Qg2, forcing mate in a few moves) 25 . . . Qc5 26 Nxf7+ Rxf7 27 Bxf7 Qf5 28 Rfd1 Rxd1+ 29 Rxd1 Qxf7 30 Qxc8 Kh7 31 Qxa6 Qf3 32 Qd3+ Black resigns.

LION, a piece that was used in several forms of GREAT CHESS. The lion may be moved any distance along ranks, files, and diagonals to occupy or capture on a square any distance beyond an intervening man of either colour. Like the grasshopper it cannot be moved unless it hops and it cannot hop over two men.

LIPKE, PAUL (1870–1955), German player, lawyer. In a national tournament, Kiel 1893, he took third prize after BARDELEBEN and WALBRODT. Subsequently he entered two strong international tournaments: Leipzig 1894, second (+11=4−2) after TARRASCH, whom he defeated, ahead of TEICHMANN, BLACKBURNE, and Walbrodt; Vienna 1898, eighth equal with MARÓCZY. A player of GRANDMASTER strength, he never entered the lists again. In his time he was renowned as a blindfold player.

Lipke–Schiffers Leipzig 1894 Queen's Pawn Opening, Stonewall Attack

1 d4 d5 2 e3 Nf6 3 Bd3 e6 4 Nd2 c5 5 c3 Nc6 6 f4 Be7 7 Nh3 0-0 8 Ng5 h6 9 h4 cxd4 10 exd4 Qd6 11 Ndf3 hxg5 12 hxg5 Ne4 13 Bxe4 dxe4 14 Ne5 Bxg5 15 fxg5 Nxe5 16 Qh5 f6 17 g6 Nxg6 18 Qxg6 Rf7 19 Be3 b5? 20 0-0-0 Kf8 (not 20 . . . Bb7 21 Rh8+)



21 d5 exd5 22 b4 Qe6 23 Rh7 Bb7 (If 23 . . . f5 24 Bg5 Ke8 25 Rxd5 Qxd5 26 Rh8+ and the black queen is lost.) 24 Bc5+ Ke8 25 Rxg7 Rc8 26 Rdh1 Black resigns.

LIPNITSKY, ISAAK OSKAROVICH (1923–59), Soviet player from the Ukraine, twice winner of the State championship. He competed in three USSR Championship tournaments and on the second occasion, Moscow 1950, came second (+8=6−3) equal with ARONIN and TOLUSH after KERES ahead of SMYSLOV. Lipnitsky never competed internationally.

LIPNITSKY ATTACK, 263 in the SICILIAN DEFENCE.

LIPSCHÜTZ, SAMUEL (1863–1905), Hungarian player who emigrated to the USA in 1880, working first as a printer and then, successfully, in insurance. In 1892 he won the US Championship by defeating SHOWALTER in match play (+7=7−1). Three years later Showalter regained the title in a return match. Lipschütz played in two international tournaments (London 1886 and New York 1889) and in several national events, notably tying with STEINITZ for the New York State Championship in 1897 and taking first prize (+7=2−1) ahead of MARSHALL and Showalter in the Manhattan Chess Club championship 1900, his last and probably his best achievement. Lipschütz was of GRANDMASTER class and might have achieved more had he not suffered from a disease of the lungs. He travelled to Hamburg for treatment and died after an operation. His 122-page addendum to GOSSIP's *Chess-player's Manual* (1888) made this one of the standard openings books of the time.

LISITSIN, GEORGY MIKHAILOVICH (1909–72), Soviet player, International Master (1950), winner of the Leningrad Championship 1939 and joint winner 1933–4 and 1947, mechanical engineer. He shared first prize with CHEKHOVER in the Trades Unions Championship tournament, Moscow 1936 (about category 8), and played in ten USSR championships from 1931 to 1956, sharing third prize in 1933 and fourth in 1954. His best book is *Strategiya i Taktika Shakhmat* (1958).

LISITSIN GAMBIT, 692, enterprising and probably sound gambit played in the game Lisitsin–Botvinnik, Leningrad Masters tournament 1933.

LITERATURE AND CHESS. The best four English language works of fiction in which chess is central are relatively recent. Nabokov used the pen name V. Sirin for *Zaschita luzhina* (1930), written in Russian but published in Berlin. A French translation, *La Course du Fou*, appeared in 1934 but despite an enthusiastic review by ZNOSKO-BOROVSKY an English version, *The Defence*, was not published until 1964. Stefan Zweig, a Viennese who became British, wrote his short *Schachnovelle* in Petropolis, Brazil, a few weeks before his suicide there; published in 1943 and translated as *The Royal Game* (1944), this novel was described by John Fowles as 'one of the most powerful ever based on the imagery of a game'. *Master Prim* (1968) by James Whitfield Ellison is an account of an uncouth young American chess genius and like *The Dragon Variation* (1969) by Anthony Glyn includes genuine game scores.

Writers have found LIVING CHESS an enduring attraction. In 1467 Francesco Colonna wrote in Italian *Hypnerotomachia Poliphili* which has been called the *Finnegans Wake* of the 15th century; published in 1499 with woodcuts thought by some to be the work of Raphael, this beautiful book describes a chess ballet and was adapted and expanded by Rabelais in the posthumous fifth book of *Gargantua*. A similar chess ball in *Melincourt* (1817) by Thomas Love Peacock finds a bizarre echo in 'A quiet game of chess' (1948), a short story by E. Maurice Richardson in his series about Engelbrecht, the surrealist sportsman. A more orthodox living display is described in E. M. Forster's 'Chess in Cracow'.

Among the great authors who have dealt with chess are Chaucer, Boccaccio, Goethe, TOLSTOY, Dostoevsky, and George Eliot. A. C. WHITE edited Eliot's works and declared that of all English novelists she had the greatest intellectual sympathy for chess. (Unlike Ouida who in *Strathmore* (1865) wrote of 'a pretty young woman castling her adversary's queen'). Turgenev was a strong player losing only +1=2−3 against the Polish professional Ladislas Maczuski (1838–98) at the CAFÉ DE LA RÉGENCE in 1861. During a game with the 15-year-old TOLSTOY Turgenev recalled his Paris days, 'They called me *Le chevalier du pion*. I am fond of pawns . . .'

Chess is found in a wide range of fiction including the *Arabian Nights' Entertainment* and Lewis Carroll's *Through the Looking Glass, and what Alice found there* (1872). Among the many detective stories are S. S. van Dyne's *The Bishop Murder Case* (1929), Edouard Pape's *La Variante XVIII dans le Gambit Camoulogène* (s.a.), and Rex Stout's *Gambit* (1962). Ian Fleming's *From Russia with Love* (1957) has a tense chess scene, and there is even a pornographic novel *The Pushers* (1968) under the pen name of Kenneth Harding which only thinly disguises living masters. Short stories abound. 'Moxon's Master' (1893) by Ambrose Bierce anticipates the chess computer by 80 years while 'Three Sailors Gambit' by Lord Dunsany has a supernatural theme.

Chess is found in even greater profusion if not richness in poetry. Many of the early examples are in allegories but perhaps the best known allusion occurs in Fitzgerald's version of 'The Rubáiyát of Omar Khayyám':

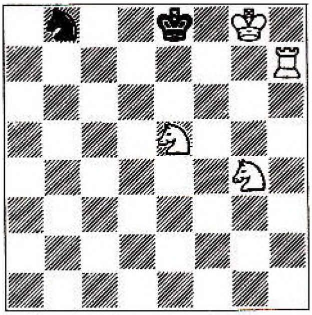
> 'Tis all a Chequer-board of Nights and Days
> Where Destiny with Men for Pieces plays;
> Hither and thither moves and mates and slays,
> And one by one back in the Closet lays,

This is from his first translation in 1859. Some of the many other translations have included two other quatrains which mention chess. From the 12th century are EZRA's poem and two sections of the *Carmina Burana*. Many poems have been composed for an occasion. Méry wrote 'Une Revanche de Waterloo' based on a Bourdonnais–McDonnell game and provoked a reply in the form of verse from A. C. S. d'Arblay. A political poem 'The queen and her pawns against the king and his pieces' was published in 1828. CAISSA was created in poetry (1763).

Among the many poets who have used chess imagery are Dante, Skelton, Spenser, Donne, Abraham Cowley, Pope, Cowper, Byron, Keats, Tennyson, Browning, Yeats, Masefield, T. S. Eliot, and Graves. Ho Chi Minh, in the interval between being a London chef and the Viet Cong leader, wrote a chess poem which includes the line 'At times a pawn leads all to victory'. Modern poems centred on chess include: Ezra Pound, 'The Game of Chess' (1915), Vladimir Mayakovsky, 'Nagruzhka na Makushku' (1928), Louis MacNeice, 'Chess' (*c.*1938), Patricia Beer, 'Checkmate' (1959), Elizabeth Jennings, 'A Game of Chess' (1961). A poem by the Argentinian Jorge Luis Borges translated as 'Chess' (1968) begins:

> In their serious corner, the players
> move the gradual pieces. The board
> detains them until dawn in its hard
> compass: the hatred of two colours.

Alfred de Musset, told that mate with two knights was impossible, composed this problem, published in *La Régence*, 1849.



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White mates in three beginning 1 Rd7 Nxd7 2 Nc6.

There are many anthologies of chess quotations from literature, the best known of them by TWISS. Andrew Waterman's *The Poetry of Chess* (1981) excludes prose quotations.

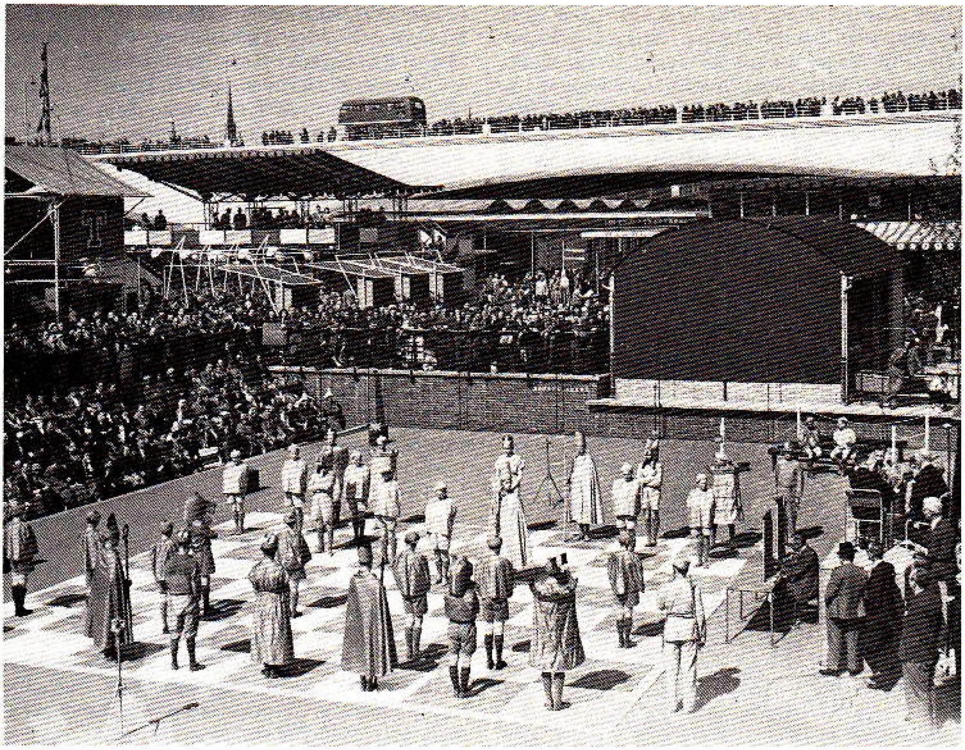
LITERATURE OF CHESS. 'The words "chess literature", by the way, are applied to those text-books reproducing openings and games in notation, which look, for all the world, like lists of the numbers of motor cars and which convey absolutely nothing to the uninitiated' wrote a reviewer in the *Florence Italian Gazette*, 1912, and it is true that few chess books have literary distinction. In his *History of Chess* (1913) MURRAY expressed a commonly held opinion, 'The game possesses a literature which in content probably exceeds that of all other games combined.' He estimated the total number of books, magazines, and newspaper columns to be about 5,000 at that time. In 1949 B. H. Wood suggested in the *Illustrated London News* chess column, which he edited, that the total number was about 20,000. Since then there has been a steady increase year by year of the number of new chess publications. No one knows how many have been printed: there is no complete list and if there were the question of definition would need to be resolved. The largest single list is the J. G. WHITE catalogue, but of its 12,000 cards more than 600 are various editions of Omar Khayyám. Is this one chess book, 600, or none?

The first chess books to be published were versions of CESSOLE's morality; but the first practical chess books of the modern game were by LUCENA and VICENT in the 1490s followed by DAMIANO (1512) and Ruy LÓPEZ (1561). Today there is probably an average of one new chess book daily. Editions of the early books had between 50 and 300 copies, about one hundredth of an average issue today; exceptionally two or three hundred thousand copies have been printed.

The largest category, the most numerous because addressed to the widest public, consists of primers. In some the authors know neither the rules nor how to play and in some the authors know the game well but are unable to communicate with weak players. Two of the best English-language primers are B. H. Wood's *Easy Guide to Chess* and C. J. S. PURDY's *Guide to Good Chess*, first published in 1942 and 1950 respectively. The most important works for practising players are tournament and match books, the prime source of most knowledge. Books and monographs on openings are popular and as they are thought to become out of date quickly there is a steady supply of new titles. Another popular category is that of games collections, in particular biographical ones of great masters; many of the recommended titles in the *Companion* are of this kind.

'Of making many books there is no end; and much study is a weariness of the flesh.' Eccles. 12: 12.

LIVING CHESS, chess played with human beings taking the part of chessmen and moving on a giant board, a diversion recorded at least as early as the 15th century. Most commonly such chess is intended as a spectacle or pageant and a rehearsed game or problem is used. In 1891 a Club of Living Chess was formed in Dublin with the purpose of giving living chess displays for suitable charities, and in 1892 one of its members, Dr Ephraim McDowell Cosgrave, wrote what is probably the only book on the subject, *Chess with Living Pieces*. Sometimes a real game is played between two masters with the moves reproduced by the living pieces like a huge DEMONSTRATION BOARD. Legend has it that a master playing such a game was much attracted to the actress representing his queen. Fearing she might disappear, he avoided an exchange at all costs, eventually losing the game, for his opponent, realizing the situation, drove the hapless queen round the board. Rushing keenly to



Living chess: a game played on London's South Bank during the Festival of Britain, 1951, between Rossolimo and Broadbent

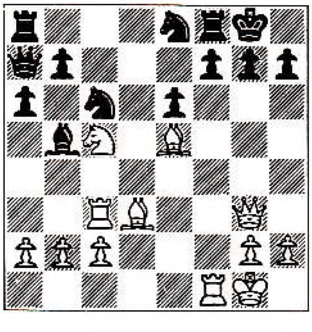
his queen, the loser invited her to dinner: exhausted, she declined.

LJUBOJEVIĆ (pron. Lioobo-yevich), LJUBOMIR (1950–), International Grandmaster (1971), the leading Yugoslav player from 1974, and often among the world's best dozen subsequently: he was ranked third after KARPOV and KASPAROV in 1983. His early tournament achievements include a first place (+7=8) equal with PANNO ahead of PORTISCH and LARSEN at Palma de Majorca 1971 and a second place (+9=5−1) after Larsen at Manila 1973. Playing in his first Olympiad, Skopje 1972, Ljubojević made the best third-board score (+13=5−1). In May 1974 he was severely injured in a car accident and during convalescence he reappraised his style. Subsequently he achieved more consistent results, among them several excellent tournament victories: Las Palmas 1975 (+8=6) ahead of TAL; Manila 1975 (+4=6) ahead of POLUGAYEVSKY and Larsen; Wijk aan Zee 1976 (+5=5−1) ahead of Tal; Titovo Užice 1978 (+8=4−1); São Paulo 1979 (+7=6) equal with KORCHNOI; Buenos Aires 1979 (+8=5) equal with Korchnoi; and Brasilia 1981 (+5=5). In a category 13 tournament Buenos Aires 1980 he came third (+4=8−1) after Larsen and TIMMAN ahead of Karpov, and in a category 14 tournament Bugojno 1982 he came second (+3=10) equal with Polugayevsky after Kasparov ahead of HÜBNER, SPASSKY, Larsen, PETROSYAN, and Timman.

Ljubojević plays the opening in original and sometimes hazardous fashion but with great tactical skill, a style that is interesting although it may have contributed to his uneven results. He converses, rapidly and forcefully, in several languages.

Ljubojević–Andersson Wijk aan Zee 1976 Sicilian Defence, Bastrikov Variation

1 e4 c5 2 Nf3 e6 3 d4 cxd4 4 Nxd4 Nc6 5 Nc3 Qc7 6 Be2 a6 7 0-0 Nf6 8 Be3 Be7 9 f4 d6 10 Qe1 0-0 11 Qg3 Bd7 12 e5 dxe5 13 fxe5 Nxe5 14 Bf4 Bd6 15 Rad1 Qb8 16 Rd3 Ne8 17 Ne4 Be7 18 Rc3 Nc6 19 Bxe7 Nxd4 20 Bd3 Qa7 21 Nc5 Bb5 22 Be5 Nc6



The familiar GREEK GIFT follows. 23 Bxh7+ Kxh7 24 Rf4 f6 25 Rh4+ Kg8 26 Qh3 Nd8 27 Bd4 b6 28 Nxe6 Nxe6 29 Qxe6+ Qf7 30 Qe4 g5 31 Rh6 Ra7 32 Reh3 Qg7 33 Rg6 Raf7 34 a4 Black resigns.

LOBRON, ERIC (1960–), West German player, born in the USA. After coming first (+8=5) equal with HORT at Biel 1981 and winning outright (+6=5) ahead of LIBERZON at Ramat-Hasharon 1982, Lobron was awarded the title of International Grandmaster (1982). Subsequently he came first (+6=2−1) equal with POLUGAYEVSKY at Manila 1982.

LOCOCK GAMBIT, 540 in the PHILIDOR DEFENCE, named after the English player Charles Dealtry Locock (1862–1946). The gambit is probably sound; Black should play 4 . . . Be7 instead of 4 . . . h6.

ŁÓDŹ VARIATION, 58, the SCHLECHTER VARIATION of the QUEEN'S GAMBIT Declined.

LOKVENC (pron. Lokvents), JOSEF (1899–1974), International Master (1951), Austrian co-champion in 1951, champion in 1953, local government official. In 1943, when Austria and Germany were temporarily united, he won the German Championship ahead of RELLSTAB, the holder. Lokvenc represented Austria in ten Olympiads from 1927 to 1962.

LOLLI, GIAMBATTISTA (1698–1769), a native of Nonantola (13 miles from Modena), with DEL RIO and PONZIANI one of the three pillars of the so-called Modenese school, author of a treatise *Osservazioni teorico-pratiche sopra il giuoco degli scacchi*, 1763. Its 632 large pages include, in the form of a letter, del Rio's broadside against PHILIDOR. (See SCHOOLS OF CHESS.)

The first part of Lolli's book contains the openings given in Del Rio's earlier book, and the second part contains some new variations provided by Del Rio. To the bare lines of play given by his master, whom he never contradicts, Lolli has added, with Del Rio's approval, extensive annotations. The openings coverage is not wide-ranging compared, for example, with COZIO's book published three years later. More than 40 per cent of the two parts deals with the ITALIAN OPENING. The third part of the book, in which Lolli comes into his own, consists of the best examination of the ENDGAME given up to that time and 100 positions (studies and endgames). Lolli's book was popular and his problems were frequently used by other authors, including Heinse (see ANASTASIA'S MATE), and in the earliest newspaper columns. In 1817 a book containing the 100 positions was published in Verona; the solutions were printed in standard notation, its first use in Italy. (See DUPLEX.)

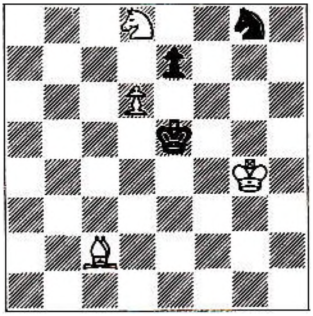
LOLLI ATTACK, 507 in the TWO KNIGHTS DEFENCE.

LOMAN DEFENCE, 500, variation in the MAX LANGE ATTACK named after the Dutch champion Rudolf Johannes Loman (1861–1932), a musician who spent much of his adult life in England.

LOMBARDY, WILLIAM JAMES (1937–), American player, International Grandmaster (1960). Lombardy became World Junior Champion at Toronto 1957 (he won every game he played in the tournament) and three years later he led the USA to victory ahead of the USSR in the student teams Olympiad; in this event his personal score, +10=2, included the defeat of SPASSKY. In 1963 and 1965 Lombardy won the SWISS SYSTEM US Open championships. His decision to enter the priesthood in 1963 necessarily limited his chess ambitions, but he found time to play in five Olympiads from 1968 to 1978, to act as FISCHER's second in the world championship match 1972, and to compete in a few international tournaments. At Caracas 1982, category 7, he shared the first prize and in two events of category 11 he shared third prize, with HORT (both scored +3=8) after SMYSLOV and PORTISCH, at Monte Carlo 1969, and with Hort, LARSEN, and OLAFSSON after BROWNE and MILES at Reykjavik 1978.

LOMMER, HAROLD MAURICE (1904–80), International Judge of Chess Compositions (1958), International Arbiter (1962), International Master for Chess Compositions (1974), the greatest British study composer. Born in Islington of German parentage, he moved to Switzerland when he was four and returned to England 18 years later. Inspired in his youth by the SAAVEDRA study, he became the leading specialist on promotion TASKS, and in 1933 was the first to show ALLUMWANDLUNG in a study, which RINCK had declared was impossible. Lommer also showed in studies six consecutive promotions to rooks (1935) and a MINIMAL with concurrent promotions to queen, bishop, and knight. (For another task record see STAR-FLIGHTS.) After the Second World War he became proprietor of a Soho club, where players and composers often met; in 1949 the club organized a small international tournament, won by BERNSTEIN. Lommer retired in 1961 and went to live in Valencia, where he died.

In 1939 Lommer and the English player Maurice A. Sutherland (d.1954), who backed the project, published *1,234 Modern End-game Studies*. In 1975 Lommer compiled a sequel, *1,357 End-game Studies*. These two collections, catholic in taste, made by a composer who was above all an artist, have become standard works. Besides his studies, the best of which are in these books, he composed FAIRY PROBLEMS.



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A study by Lommer (*Basler Nationalzeitung*, 1935). 1 Nf7+ Ke6 2 Bb3+ Kd7 3 Ba4+ Ke6 4 d7 Nf6+ 5 Kg5 Nxd7 6 Bb3, an IDEAL MATE.

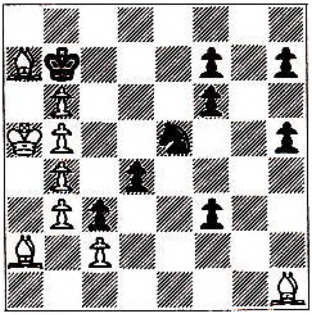
LONDON VARIATION, 223, a line in the KING'S INDIAN DEFENCE played several times at the London tournament 1922. In the continuation that usually followed, 4 . . . c5 5 e3 d6 6 c3, White's first six moves constitute the London System. This never became popular for White because of its lack of aggressiveness.

Also 686, an opening in which the moves of the London System are played by Black, who thus develops his pieces harmoniously. Introduced in the game Réti–Lasker, New York 1924, this variation soon became a standard defence to the RÉTI OPENING. The first four moves (up to 4 . . . Bf5) are sometimes called the New York Variation. (See KERES; SMEJKAL.)

LONG DIAGONAL, a diagonal that extends from a corner square, i.e. a1–h8 or h1–a8.

LONG-RANGE PIECES, in orthodox chess the queen, the rook, and the bishop.

LONG-RANGE PROBLEM, one in which mate is to be given in a large number of moves. Usually White repeats many times a lengthy manœuvre that loses the move.



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A task record for a legal position by PETROVIĆ. *Problem*, 1969. 1 Bb1 h4 2 Ka4 Ka8 (Black's king oscillates to and from b7 except when a black pawn is moved.) 3 Ka3, 4 Ka2, 5 Ka1, 6 Ba2, 7 Kb1, 8 Kc1, 9 Kd1, 10 Ke1, 11 Bb1, 12 Kf1 (White begins a triangulation in order to LOSE THE MOVE.) 13 Kf2, 14 Ke1, 15 Kd1, 16 Kc1, 17 Ba2, 18 Kb1, 19 Ka1, 20 Bb1, 21 Ka2, 22 Ka3, 23 Ka4 Kb7 25 Ka5 f5 (Black moves a pawn rather than permit White's king to be moved to a6. White makes nine more triangulations, each time forcing Black to move a pawn.) 47 . . . Pf4, 70 . . . Pf6, 93 . . . Pf5, 116 . . . Ph3, 139 . . . Ph2, 162 . . . Ph6, 185 . . . Ph5, 208 . . . Ph4, 231 . . . Ph3, and now 254 Ka5 Kc8 255 Ka6 f2 256 b7+ Kd7 257 b8=Q f1=Q 258 Qxe5 Qxh1 259 Qg7+ Ke6 260 Qg6+ Ke5 261 Bb8+ Ke4 262 Qc6+ Ke3 263 Qxh1 Kf2 264 Bxf4 Ke2 265 b6 d3 266 cxd3 Kf2 267 Bc2 Ke2 268 Bd1+ Kf2 269 Qf3+ Kg1 270 Be3 mate.

LOOSE GAMBIT, 131, the HROMÁDKA DEFENCE. The German player Walter Loose wrote two books on the openings during the 1940s.

LÓPEZ COUNTER-GAMBIT, 533, an unsound line in the PHILIDOR DEFENCE, given by LUCENA.

LÓPEZ DE SEGURA, RUY (pron. Rue-y Lopeth) (*c.*1530–*c.*1580), Spanish priest from Zafra, Badajoz, who was a leading player of his day. He studied DAMIANO's book and wrote his *Libro de la invención liberal y arte del juego del Axedrez* (Alcalá, 1561) as a response. He lost matches against LEONARDO DI BONA DA CUTRI and Paolo BOI at Madrid, 1574–5. It was the first documented chess competition, and marked a decline in López's standing.

His book is in four parts. The first deals with the history and usefulness of chess and the laws current in Spain, where a player could still win by bare king or stalemate and where the fifty-move law was in force. In part two the author introduces the word 'gambit' and gives some openings not previously published: the KING'S GAMBIT, some lines in the BISHOP'S OPENING, and the STEINITZ DEFENCE to the SPANISH OPENING. The last two parts contain criticism of games published by Damiano. The book makes 'little advance', writes PONZIANI, who considered López 'an unfruitful genius and devoid of enthusiasm'. Much greater advances were soon to follow, LASA writing that to turn from López to POLERIO is 'to step from darkness into light'. López treats Damiano ungenerously, as if jealous of his predecessor's successful book. After 1 e4 e5 2 Nf3 Damiano indicated that 2 . . . Nc6 was Black's best move (the consensus of posterity); López considered Black's second move inferior because White could continue 3 Bb5 (subsequently named the Ruy López or the Spanish Opening), although the variations he gives do not show advantage to White.

LÓPEZ GAMBIT, 336 in the BISHOP'S OPENING. White's 3 Qe2 does not make a gambit; LÓPEZ's idea, apart from the incidental threat of 4 Bxf7+, is that White should continue Pf2–f4, a kind of KING'S GAMBIT Deferred.

LÓPEZ–GIANUTIO COUNTER-GAMBIT, 569 in the KING'S GAMBIT Accepted, a risky defence first given by Ruy LÓPEZ.

LÓPEZ OPENING, 351, another name for the SPANISH OPENING.

LORD VARIATION, 536 in the PHILIDOR DEFENCE, later revived as the HANHAM VARIATION. It was introduced by the English player John Lord in the 1860s.

LOSE A MOVE, an inexact term usually meaning to lose a tempo (below) but sometimes meaning to LOSE THE MOVE, an incorrect usage. BIRD in his *Chess History and Reminiscences* tells the following tale of 19th-century gamesmanship. 'HARRWITZ, not quite so small as GUNSBERG, seemed sinking to the ground, but the story that he once disappeared overawed by STAUNTON's style and manner of moving, and was, after a search, found under the table, is a mere canard of Staunton's which need not be too confidently accepted. Staunton pretended sometimes not to see Harrwitz, and would look round the room and even under the chairs for him when he was sitting at his elbow, which greatly annoyed Harrwitz, who . . . was not slow to retaliate. In a game one day, Staunton materially damaged his prospects . . . and testily complained "I have lost a move." Harrwitz told the waiter to stop his work, and search the room for Staunton's lost move, and his manner of saying it caused a degree of merriment by no means pleasing to the English champion.'

LOSE A TEMPO, to play in n moves what could have been accomplished in n – 1 moves. Throughout the game a player almost always endeavours to gain time and a loss of one or more tempi is usually disadvantageous, but exceptions are not unusual. For example, after 1 d4 d5 2 c4 c6 3 Nf3 Nf6 4 e3 e6 5 Nbd2 Nbd7 6 Bd3 c5 Black has a satisfactory position although the advance of his pawn to c5 has taken two moves instead of one. Losing a tempo may happen at any stage of the game and should not be confused with losing the move, an endgame manœuvre in which a player intentionally loses time. (See TIME, 1.)

LOSE ON TIME, to lose the game because the stipulated number of moves has not been completed within the allotted time.

LOSE THE EXCHANGE, to lose a rook for a MINOR PIECE. Sometimes a player sacrifices the exchange to gain positional advantage. (See OUTPOST for two examples.) Occasionally a player recovers lost ground after losing the exchange and decides he has sacrificed the exchange.

LOSE THE MOVE, to play as follows: a player whose turn it is to move manœuvres so that it shall be his opponent's turn to move in an identical or similar position, thus placing him in ZUGZWANG or subjecting him to a SQUEEZE. Losing the move, usually a manœuvre that occurs only in the endgame, may be achieved by moving the king (TRIANGULATION), a pawn (a TEMPO-MOVE), or a line-piece (a WAITING MOVE).

LOSHINSKY, LEV ILYICH (1913–76), Soviet high-school teacher widely regarded as the greatest of all problem composers. In 1956 he was elected International Judge of Chess Compositions, and when in 1972 the title of International Grandmaster for Chess Compositions was introduced, he was one of only four to receive it. Winner of an exceptionally large number of tourney awards, he is especially famous for his orthodox THREE-MOVERS. He won the three-mover section of the first nine USSR composing championships, which took place from 1945 to 1968; he won the second (1947–8), third (1949–52), fourth (1953–5), and sixth (1959–61) USSR TWO-MOVER championships; and he won the eighth (1965–6) MORE-MOVER championship. 'What he did', writes MATTHEWS, 'was to do very much better and carry very much further things that were being done to some extent already. The result was a standard of composition never previously attained.' (See BIVALVE; BLOCK.)

Vladimirov, Kofman, and Umnov, *Grossmeister Shakhmatnoi Kompositsii* (1980) contains a biography of Loshinsky and more than 500 of his compositions.

LOSING CHESS, an unorthodox game. Both players must capture if they can but if more than one capture is possible they may exercise choice. There is neither check nor checkmate, kings may be captured and may be moved into check. A pawn may be promoted to a king. A player wins when he has lost all his men, including his king, or when he is unable to move any of his men.

In 1876 Walter Campbell devised 'Take Me' in which capture is compulsory only if demanded; the object is the same as in losing chess.

LOSS. According to the LAWS a player loses if he is checkmated or if he resigns. In competitions he loses if he exceeds the time limit, arrives more than one hour (or other stated period) later than the time set for the start of play, makes an indecipherable or illegal sealed move, or refuses to comply with the laws and RULES as interpreted by the arbiter.

LOST POSITION, a position that should be lost if played correctly by both contestants.

LOUMA VARIATION, 248 in the SICILIAN DEFENCE, named after the Czech player Josef Louma (1898–1955).

LOVEDAY, HENRY AUGUSTUS (1815–48), originator of the INDIAN THEME. (See also PROBLEM

HISTORY.) He was born at Barrackpur, India, and came to England when his father, a general, retired in 1824. Around 1838, when he graduated from Cambridge, he played a few games with STAUNTON 'without disadvantage to either side'. Soon afterwards he returned to India and in Aug. 1844, while serving as chaplain at St James's Church, Delhi, sent his famous problem to Staunton, accompanied by a letter signed 'Shagird'. This Persian or Turkish word means student, and was the name assumed by Loveday for his published games in the *Delhi Gazette* and for the few problems he composed. Although Staunton revealed Loveday's identity more than once many problemists thought Shagird was an indigenous Indian, a belief that persisted until 1920 when J. KEEBLE published his researches in the *British Chess Magazine*. When the Indian problem was published in 1845 Loveday was already suffering from the liver disease that later caused his death. (See PROBLEM HISTORY.)

LÖWENTHAL, JÁNOS JAKAB (1810–76), one of the best half-dozen players of the 1850s. The son of a Budapest merchant, Löwenthal improved his play, especially in the ENDGAME, by practice with SZÉN. Löwenthal first became widely known as a member of the team that defeated Paris at correspondence chess, 1842–5. In 1846 he travelled in Europe, defeating many players, but losing more games than he won when he played LASA in Vienna. Löwenthal served Kossuth's revolutionary government in a civilian capacity and when the regime was overthrown in 1849 he fled to New York, arriving almost penniless with the intention of travelling west and settling on the land. Educated, cultured, elegantly dressed, a city-dweller unused to manual work, he could hardly have thought of a more unsuitable plan. Fortunately chess-players, especially STANLEY, came to his aid and he began a professional chess career by establishing a cigar divan for the players of Cincinnati. About a year later his customers paid his fare to the London International Tournament of 1851. There he was knocked out in the first round by WILLIAMS whom, however, he subsequently defeated in a match (+7=4−5). Howard STAUNTON sympathized with Löwenthal's plight as a political refugee and obtained for him the secretaryship of the St George's Chess Club at £100 a year. Löwenthal now settled in England, and earned money by teaching chess (he invented the DEMONSTRATION BOARD), by organizing chess events (including the world's second international tournament, London 1862), and by editing chess columns, the best known of which he conducted in *The Era* from 1854 to 1867. He edited the *Chess Players' Magazine* from 1863 to 1867, and for many years, first as manager and then as secretary, served the British Chess Association.

His somewhat nervous temperament was not well suited to serious play. In 1851 he lost a short match to BUCKLE; and he had the worse of a series of games with ANDERSSEN; in 1853 he narrowly lost a long match against HARRWITZ; in 1858 he lost to MORPHY although he gained substantial opening advantage in most of the games. Löwenthal's best achievement was at the Birmingham tournament 1858: he won first prize (£63) after successively defeating Staunton (+2), OWEN (+2=1), and FALKBEER (+3=4−1) in the last three rounds. The greatest openings expert of his time, he often failed to make the most of the advantages he gained. Staunton remarked: 'The Hungarian plays the openings remarkably well—but when he gets into the middle game he plays like a rook player', adding after a pause, 'By George, sirs, he *is* a rook player.'

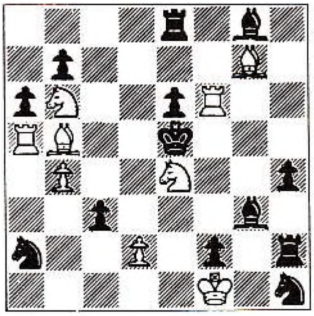
Löwenthal wrote *The Chess Congress of 1862* (1863) and *Morphy's Games of Chess* (1860)—the only collection that was made with Morphy's assistance. This book, like many others about Morphy, is uncritically favourable to its subject. Courteous, honest, self-effacing, with 'a sense of propriety', Löwenthal was well liked. He 'tried to please everybody' and attempted the almost impossible feat of maintaining a friendship with both Staunton and the many other factions in London chess; but he eventually fell out with Staunton over the trifling matter of who won most friendly games when they played together in the winter of 1851–2. When Löwenthal fell ill in 1874 a fund of £500, subscribed by Lord Randolph Churchill, WYVILL, COCHRANE, and many other chess friends, provided for his retirement at St Leonards-on-Sea where he died and was buried. He left all he had 'to promote the interests of English chess'. The Löwenthal Cup, of solid silver, was purchased by his executors. First competed for in individual competition, the cup has been awarded annually to the champion county of England since 1922. For a more detailed account of Löwenthal's life see *British Chess Magazine*, 1926, pp. 345–8 and 1976, pp. 308–14.

LÖWENTHAL VARIATION, 242, the BOURDONNAIS VARIATION of the SICILIAN DEFENCE.

LOYD, SAM (1841–1911), the most famous American composer. He improved upon the ideas of his contemporaries (e.g. EXCELSIOR task; TURTON DOUBLING) and contributed many ideas of his own (e.g. PLACHUTTA THEME; ORGAN PIPES). (For some examples of his work see ALBINO; BLACK CORRECTION; OPPOSITION THEME; RETROGRADE ANALYSIS.) He composed quickly and often did not bother to polish his work; but his problems, designed for the solver, always contained some pointed and original idea. More than any other composer he made problems popular at a time when composers such as KLETT were making problems so difficult that few could solve them. In 1867 he travelled to Europe. He played in the Paris tournament that year, with little success, and went to Germany where he met KOHTZ and where he composed his problem showing the opposition theme. German composers were impressed with this clear presentation of an idea, although many years passed before they were to adopt such ideas themselves. (See PROBLEM HISTORY.)

From early childhood Loyd had been fascinated by conjuring, sleight-of-hand, ventriloquism, and puzzles of all kinds, and he practised all these diversions. At the age of 27, after trying his hand at various trades, he found his true vocation: inventing puzzles. They were often used by advertisers and he called himself an advertising agent; others called him the puzzle king. His multifarious inventions were collected by his son Sam Loyd Jr in *Cyclopedia of Puzzles* (1914). Both *Mathematical Puzzles of Sam Loyd* (1958) and *More Mathematical Puzzles of Sam Loyd* (1960) contain selections made by M. Gardner.

Loyd gave up composing chess problems for eight years while he established his business, and recommenced in 1876. Two years later he published *Chess Strategy*, a book containing about 500 of his problems and a somewhat incoherent text. A. C. WHITE interpreted and rewrote the book, adding biographical material and about 200 problems, and published the whole as *Sam Loyd and his Chess Problems* (1913). Reprinted in 1962, this book forms an excellent introduction for the uninitiated who wish to enter the problem world.



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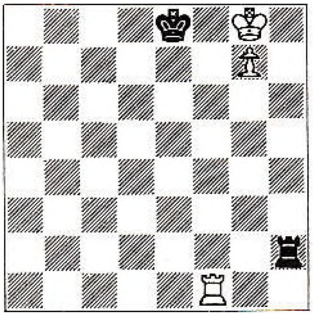
A problem by Loyd that won first prize in the *Checkmate* novelty tourney 1903. The key is 1 Ke2 and he called the problem the 'STEINITZ GAMBIT' because this move is often made in that gambit. If 1 . . . f1=Q+ 2 Ke3, or if 1 . . . f1=N+ 2 Rf2+. Loyd's aim, typically light-hearted, was to provide a key that allowed Black a double check, and this kind of problem earned him the sobriquet 'showman of the problem world'. He would have liked this description.

LUCENA, LUIS RAMIREZ (15th–16th century), author of the oldest surviving book dealing with practical play. *Repetición de amores e arte de axedrez con cl iuegos de partido* was published almost certainly in 1497 and was the work of a young student in Salamanca. At that time the word *repetición* meant a learned discourse prepared according to strict scholarly standards, and the work may have been submitted towards a degree; on the other hand the word may be satirical, for the main theme of the book is a biting attack on the rising awareness of feminism. Love and chess may not seem like related topics, but to Lucena they were both miniature warfare. His account of chess was written at a time when the new game was superseding the old, and he describes both forms. The son of an ambassador, he had travelled widely in Italy, France, and Spain, and the openings he gave were the ones that he said the best players used. The GÖTTINGEN MANUSCRIPT and another contemporary tract may have been by the same author, but it is not known how much, if at all, Lucena was indebted to VICENT or any other writer. The 150 positions are partly of the old game and partly of the new; among them is the so-called PHILIDOR'S LEGACY, but not the LUCENA POSITION. (For Lucena's openings see GÖTTINGEN MANUSCRIPT.)

LUCENA DEFENCE, 425, rarely-played defence to the SPANISH OPENING not known to LUCENA.

LUCENA POSITION, a key position in the ending K+R+P v. K+R. It is not in LUCENA's book, but was first published in 1634 by SALVIO who attributes it to Scipione Genovino.



White wins by 1 Rf4 Rh1 2 Re4+ Kd7 3 Kf7 Rf1+ 4 Kg6 Rg1+ 5 Kh6 Rh1+ 6 Kg5 Rg1+ 7 Rg4. Three hundred years later NIMZOWITSCH described the white rook's manœuvre as building a bridge (under which the king may shelter).

LUDUS LATRUNCULORUM (Latin 'the mercenaries' game'), a board game widely played in classical Roman and Greek times. The exact rules are not known but it was played on a squared board, most commonly one of 8 × 8 squares. When literary scholars translate the Latin they frequently and incorrectly suppose the game to be an ancestor of chess or draughts.

LUNDIN, ERIK RUBEN (1904–), International Grandmaster (1983), Swedish player and national champion seven times from 1941 to 1964. His best tournament results were: Göteborg 1931, first equal with FLOHR and STOLTZ; Ostend 1936, first

(+7=1−1), ahead of STÅHLBERG; and Munich 1941, second equal with ALEKHINE after Stoltz. His best match result was a win against SPIELMANN in 1933 (+1=5). Lundin played for his country in nine OLYMPIADS from 1930 to 1960, entered many tournaments, and met all the great masters of his time. He writes of his chess experiences in *Erik Lundin spelar upp sina schackminnen 1924–1979* (1979).

LUNDIN VARIATION, 74 in the QUEEN'S GAMBIT Declined, played in the game Eliskases–Canal, Budapest 1922, and named after the game R. Lindqvist–Lundin, Stockholm championship, 1931.

LUNDQUIST, ÅKE (1913–), Swedish player who took third place after O'KELLY and DUBININ in the 3rd World Correspondence Championship, 1959–62, an achievement that gained him the title of International Grandmaster of Correspondence Chess (1962).

LUST TO EXPAND, NIMZOWITSCH's graphic term for what he regarded as a BLOCKED PAWN's desire to advance. He had observed how often it happens that such a pawn is advanced advantageously after it is freed.

LUTIKOV, ANATOLY STEPANOVICH (1933–), Soviet player, International Grandmaster (1974), RSFSR (Russian Federation) Champion 1955 and 1959. At Alma-Ata 1968–9, in his fifth and penultimate attempt to win the USSR Championship he took third place after POLUGAYEVSKY and A. ZAITSEV. In international play his best tournament wins were at Leipzig 1973 (+7=7−1 to tie with HORT) and Albena 1976 (+7=5). Other good achievements were at Kislovodsk 1966, a third place (+5=4−2) equal with KHOLMOV after GELLER and STEIN, and Beverwijk 1967, second prize (+6=9) after SPASSKY.

LUTIKOV VARIATION, 397 in the SPANISH OPENING.

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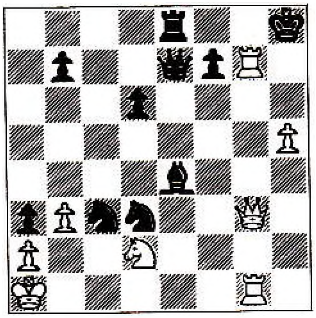
McCUTCHEON VARIATION, 640, a line in the FRENCH DEFENCE played by John Lindsay McCutcheon (1857–1905) of Pittsburgh against STEINITZ in a simultaneous display at New York in 1885. After the usual continuation 5 e5 h6 6 Bd2 Bxc3 7 bxc3 Ne4 8 Qg4 White has attacking chances on the king's side while Black has prospects on the other side of the board. This aggressive defence, fashionable around 1905, remains in use although less popular than the WINAWER VARIATION which has similar strategic characteristics.

McDONNELL, ALEXANDER (1798–1835), the best player in England around 1830. Born in Belfast, the son of a doctor, he spent some years in the West Indies and later worked in London as secretary of the Committee of West Indian Merchants. William LEWIS, who taught McDonnell in the 1820s, soon found that he could not successfully offer odds of pawn and move to his pupil; but challenged to play even Lewis declined, fearing for his reputation. From June to Oct. 1834 McDonnell played six matches against BOURDONNAIS; of the 85 games that were played McDonnell won 27, drew 13, and lost 45. McDonnell's lack of experience against strong opponents was a serious handicap. On occasion his combinative play could be brilliant and imaginative, but his opening play (based on Lewis's teachings) and his technique were inferior. He is described as 'quiet, reserved, outwardly imperturbable' with 'an insular sense of decorum', quite different from his extrovert opponent. Whereas Bourdonnais played fast and with ease, McDonnell concentrated at length upon his moves and retired from a playing session exhausted, sometimes 'walking his room the greater part of the night in a dreadful state of excitement'. His contemporaries believed that this long period of stress hastened his death from Bright's disease. The games were regarded as the finest ever played. They were first published in England where they greatly stimulated interest in the game.

Unlike his great rival, McDonnell died wealthy; besides chess he was interested in political economy on which he wrote half a dozen books or pamphlets. (See DOUBLE ROOK SACRIFICE.)

Bourdonnais–McDonnell 21st match game 1834 Bishop's Opening

1 e4 e5 2 Bc4 Bc5 3 Qe2 Nf6 4 d3 Nc6 5 c3 Ne7 6 f4 exf4 7 d4 Bb6 8 Bxf4 d6 9 Bd3 Ng6 10 Bc3 0-0 11 h3 Re8 12 Nd2 Qe7 13 0-0-0 c5 14 Kb1 cxd4 15 cxd4 a5 16 Ngf3 Bd7 17 g4 h6 18 Rdg1 a4 19 g5 hxg5 20 Bxg5 a3 21 b3 Bc6 22 Rg4 Ba5 23 h4 Bxd2 24 Nxd2 Ra5 25 h5 Rxg5 26 Rxg5 Nf4 27 Qf3 Nxd3 28 d5 Nxd5 29 Rhg1 Nc3+ 30 Ka1 Bxe4 31 Rxg7+ Kh8 32 Qg3



32 . . . Bg6? 33 hxg6 Qe1+ 34 Rxe1? Rxe1+ 35 Qxe1 Nxe1 36 Rh7+ Kg8 White resigns. After inferior opening play Black defended ingeniously and gained an advantage that he could have retained by 32 . . . Qf6. Both players overlooked that White could have won by 34 Nb1.

MacDONNELL, GEORGE ALCOCK (1830–99), Irish-born player and author. In 1854 he was ordained in the Anglican church at Dublin where he served until 1857 when he obtained a curacy in London. In the following 20 years he played in about a dozen tournaments. He achieved two notable results: Dundee 1867, third equal with DE VERE after NEUMANN and STEINITZ ahead of BLACKBURNE; and London 1872, third equal with De Vere and ZUKERTORT after Steinitz and Blackburne, but placed fourth after a triangular play-off. MacDonnell is better remembered for his lively chess column under the pen-name 'Mars' in the *Illustrated Sporting and Dramatic News* and for two books, *Chess Life and Pictures* (1883) and *The Knights and Kings of Chess* (1894), both containing picturesque accounts of contemporary players.

A genial man, fond of company, full of anecdotes and imitations of STAUNTON and other leading players, MacDonnell, 'the king's jester of chess', was popular among London players. If given to flights of fancy when he took up his pen he was nevertheless a sincere friend and a man of principle. After fulfilling a promise to perform a marriage ceremony for a divorced church-goer in Jan. 1872 he was dismissed, and suffered four years of hardship before he could obtain another curacy. (In July 1872 when he played in the London tournament he adopted the pseudonym 'Hiber'.) In 1887 he was granted a living at Bisbrooke near Uppingham and then gave up first-class competitive play partly, perhaps, because of ill-health. He died after a long illness.

McDONNELL ATTACK, 575 or 576 in the KING'S GAMBIT Accepted. This attack appears to have been prepared by McDONNELL for his matches with BOURDONNAIS in 1834, when he played the BISHOP'S GAMBIT in five games and lost them all. For some unexplained reason he never tried his new attack, which to this day is considered one of the best at White's disposal.

McDONNELL DOUBLE GAMBIT, 333 in the BISHOP'S OPENING, introduced by McDONNELL in the 24th game of his first match against BOURDONNAIS, 1834.

McDONNELL GAMBIT, 588 in the KING'S GAMBIT Accepted, successfully introduced by McDONNELL in the first game of his third match against BOURDONNAIS. This alternative to the MUZIO GAMBIT, 597, is regarded as a less effective choice, but has not been tested thoroughly.

MACKENZIE, ARTHUR FORD (1861–1905), composer of Scottish descent, a schoolteacher in Jamaica. He composed orthodox TWO- and THREE-MOVERS and published some of his work in *Chess: Its Poetry and Prose* (1887). His life might have passed unremarkably had not illness brought the loss of his sight in the early months of 1896. After a period of despair he found he could still compose, and soon his problems were even better than before. Moreover, he began to move away from the conventional style of his time. In particular the growing popularity of the two-mover and its further development owed much to his influence. (See COINCIDENCE; CROSS-CHECK; OBTRUSIVE PIECE; PROBLEM HISTORY.)

A. C. White, *Chess Lyrics* (1905) contains 282 problems by Mackenzie.

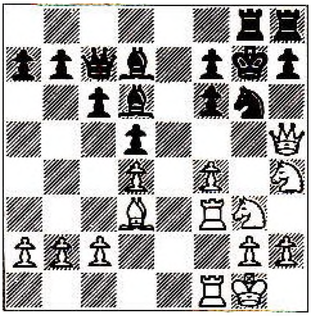
MACKENZIE, GEORGE HENRY (1837–91), Scottish-born player who was one of the world's best half-dozen players in the 1880s. After leaving school in 1853 Mackenzie went to France and Germany and tried his hand in business for about three years: already keen on chess, he began to study the game seriously during this period. Finding office work uncongenial, he bought a commission in the King's Royal Rifle Corps and served in Ireland, where he met MACDONNELL, and for a brief time (1857–8) in India. He resigned his commission in 1861 and came to London to gain chess experience. In the summer of 1862 he lost a match to MacDonnell (+4=2−7), but made such progress that he won a return match, 1862–3 (+6=2−3). Mackenzie, who, wrote STEINITZ, 'combined uprightness with good temper and suavity of disposition and manners', had become one of the strongest two or three British-born players. In 1863 he went to the USA and enlisted in the Northern army. After 15 weeks as a private he became a captain in a Negro infantry regiment from which he was discharged a few months later, allegedly for desertion and impressment. He rejoined the army in the autumn of 1864 to fight with distinction in three battles, after which he was arrested (for his earlier desertion) and imprisoned. After his release in May 1865 he settled in New York and devoted most of his time to chess. From then until 1880 he contested 13 tournaments and 7 matches in the USA. Undefeated in them all, he was rightly regarded as the best player in the USA. Apart from BIRD's participation in a tournament at New York in 1876 all Mackenzie's tournament opponents were American. He drew only one of his matches, against Max Judd (*né* Judkiewicz) (1852–1906) in 1879.

Mackenzie's early games were played in attacking style and, wrote Steinitz, 'new ideas made no impression on him until he had competed several times in European tournaments.' The first of his trips from America to Europe was in 1878, when he played at Paris; in this tournament and other strong ones, Vienna 1882, London 1883, Hamburg 1885, and London 1886, he took a high place. Also in 1886 he drew a match with BURN (+4=2−4). He apparently absorbed the 'new ideas' in view of his outstanding achievement at Frankfurt 1887: first prize (+13=4−3) one and a half points ahead of BLACKBURNE and WEISS who shared second prize; except for Steinitz and CHIGORIN most of the world's best players, including TARRASCH, were competing.

In the 1880s Mackenzie developed tuberculosis. Notwithstanding his poor condition he shared third place with Bird after Tarrasch and Blackburne at Manchester 1890, his last tournament. When he returned to the USA his illness became so severe that he felt he had become too much of a burden to others. He died of an overdose of morphine which according to Steinitz was taken intentionally.

Mackenzie–Mason Paris 1878 French Defence, Exchange Variation

1 e4 e6 2 d4 d5 3 Nc3 Nf6 4 exd5 exd5 5 Nf3 Bd6 6 Bd3 0-0 7 0-0 Nc6 8 Bg5 Ne7 9 Bxf6 gxf6 10 Nh4 Kg7 11 Qh5 Rh8 12 f4 c6 13 Rf3 Ng6 14 Raf1 Qc7 15 Ne2 Bd7 16 Ng3 Rag8



17 Qh6+ Kxh6 18 Nhf5+ Bxf5 19 Nxf5+ Kh5 20 g4+ Kxg4 21 Rg3+ Kh5 22 Be2 mate.

MacLOPEZ, 510, the RELFSSON GAMBIT. J. H. BLACKBURNE, noting that the characteristic move of the SPANISH OPENING (Ruy López), Bf1–b5, is made in the SCOTCH GAMBIT, invented the facetious name.

MAGIC SQUARE, a mathematical puzzle: a series of consecutive numbers is to be arranged to form a square so that, in chess terms, the numbers on each file, rank, or long diagonal add up to the same total.

1	58	3	60	8	63	6	61
16	55	14	53	9	50	11	52
17	42	19	44	24	47	22	45
32	39	30	37	25	34	27	36
57	2	59	4	64	7	62	5
56	15	54	13	49	10	51	12
41	18	43	20	48	23	46	21
40	31	38	29	33	26	35	28

This is an 8 × 8 magic square for which the common total is 260. This particular square has many other curious properties, one of which is correlated to the moves of the AUFINS (√8 leapers) of the old game. In the array these pieces stood on c1, f1, c8, and f8. Each could be moved to only eight squares (e.g. c1, g1, a3, e3, c5, g5, a7, e7) and no two ALFILS ever met. Each of these four sets of eight squares totals 260. Playing with numbers in this way probably antedated the invention of chess, and the Yugoslav history professor Pavle Bidev (1912–) believes that certain magic squares were used to determine the moves of the chessmen, a thesis he expounded in *Šah Simbol Kosmosa* (1972). A magic square for a KNIGHT'S TOUR is not possible.

MAIDENS GAME, see MUST-CAPTURE CHESS.

MAJORITY, or pawn majority, a number of pawns opposed by a smaller number (a minority) on a localized part of the board. Majorities, like other characteristics of the pawn formation, influence the strategy of the game.

Situations commonly occur in which both players have castled on the kings side and there are pawn majorities on each flank, White having one, Black the other. The king's-side majority could be advanced to attack the enemy king's position, as for example in the game given under DIVERSIONARY SACRIFICE. Because of this possibility such a majority was once thought to be inherently favourable, a view that persisted until the 1840s. As players began to develop the game's strategy they realized that such attacks were unlikely to succeed against correct defence, that a majority on the queen's side could be just as effective as one on the king's side and was sometimes preferable. STEINITZ consistently sought queen's-side majorities during the greater part of his career. (For games in which a queen's-side majority is decisively advantageous see BARCZA, WOLF, and YATES; for a game in which a king's-side attack with pieces succeeds while the opponent's majority on the other side is being moved slowly forward, see BLACKBURNE.)

Majorities also play their part when the kings are not both castled on the king's side; and wherever they stand a player may profit from a central majority which, with rare exception, confers greater mobility. (See SVESHNIKOV for an example.) A majority is ineffective if the pawns lack mobility. This may happen if there are doubled, isolated, or backward pawns or if the opponent is able to mount a successful MINORITY ATTACK.

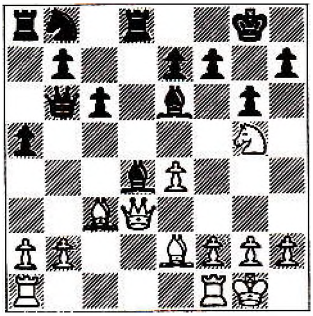
MAJOR PIECE, the queen or the rook. Either can force mate when there are no other men but kings on the board.

MAKARYCHEV, SERGEI YURIEVICH (1953–), Soviet player, International Grandmaster (1976). After winning the Amsterdam Masters' tournament (about category 6) in 1974 he was admitted to the Amsterdam Grandmasters' tournament (category 11) the following year, when he shared second prize half a point behind the winner, LJUBOJEVIĆ. In 1976 Makarychev became joint champion of Moscow, and in 1979, playing in the USSR Championship for the second time, he came equal fifth.

MAKOGONOV, VLADIMIR ANDREYEVICH (1904–), Soviet player, International Master (1950), mathematics teacher. He played in eight USSR championships from 1927 to 1947, twice taking or sharing fourth place (1937, 1939), and obtained good results in two tournaments of about category 11: equal third at Leningrad–Moscow 1939 and second (+6=6−2) after BOTVINNIK at Sverdlovsk 1943. Makogonov made several contributions to openings knowledge, notably in the variations of the KING'S INDIAN DEFENCE named after him and in the TARTAKOWER VARIATION of the QUEEN'S GAMBIT Declined. His brother Mikhail (1900–43) competed in the USSR Championship of 1929.

Makogonov–Reshevsky Leningrad–Moscow 1939
Grünfeld Defence, Russian Variation

1 d4 Nf6 2 c4 g6 3 Nf3 Bg7 4 Nc3 d5 5 Qb3 c6 6 Bf4 dxc4 7 Qxc4 Be6 8 Qd3 Nd5 9 Nxd5 Qxd5 10 e4 Qa5+ 11 Bd2 Qb6 12 Bc3 0-0 13 Be2 Rd8 14 0-0 a5 15 Ng5 Bxd4



16 Nxe6 fxe6 (Black finds he cannot safely win White's queen: 16 . . . Bxf2+ 17 Rxf2 Rxd3 18 Bxd3 fxe6 19 Be4 c5 20 Raf1 Nd7 21 Rf7 and White wins.) 17 Qh3 c5 18 Bg4 Kh8 19 Bxe6 Na6 20 Kh1 Nc7 21 Bg4 a4 22 a3 Bxc3 23 bxc3 c4 24 Rab1 Qc5 25 Rxb7 Rab8 26 Rxb8 Rxb8 27 Qg3 Rb3 28 Rd1 Rb6 29 Rd8+ Kg7 30 h4 Rd6 31 Re8 e5 32 h5 Rd3 33 Qh4 h6 34 hxg6 Qd6 35 Rh8 Qxg6 36 Bf5 Black resigns.

MAKOGONOV VARIATION, 180, a variation in the GRÜNFELD DEFENCE introduced by MAKOGONOV in 1951; 207 in the KING'S INDIAN DEFENCE.

MAKOVETZ, GYULA (1860–1903), Hungarian player, journalist. In tournament play he met strong opposition only twice: Graz 1890, when he came first (+4=2) ahead of BAUER, LASKER (whom he defeated), and MARCO; and Dresden 1892, when he shared second place with the Bohemian player Moritz Porges (1858–1909) after TARRASCH ahead of Marco, WALBRODT, and BARDELEBEN. Makovetz edited Hungary's first chess magazine *Budapesti Sakkszemle* from its inception in 1889 to 1894, the year before it expired. He wrote books on political economy.

MALICH, BURKHARD (1936–), International Grandmaster (1975). Twice champion of East Germany (1957, 1973), he played for his country in eight consecutive Olympiads, 1958–72. Although not a frequent competitor in tournaments, he has not been unsuccessful, having won first prize in three events of about category 8 or 9, Zinnowitz 1971, Děčín 1976, and Leipzig 1977 when he tied with SMEJKAL and KNAAK. Malich achieved his best result in stronger events when he took third prize (+6=8−1) half a point behind LUTIKOV and HORT at Leipzig 1973.

MALKIN VARIATION, 381 in the SPANISH OPENING, named after an engineer, J. Malkin, who was born in Russia but went early to Berlin where he became well known for his study of openings. His analysis of the Spanish Opening (Close Defence) was published in 1913–14.

MALMGREN, HARALD VALDEMAR (1904–57), Swedish player who specialized in postal play from 1928. He was awarded the title of International Correspondence Chess Grandmaster in 1953 for his achievement in the first World Correspondence Championship when he came second equal with NAPOLITANO after PURDY. This event took place from 1950 to 1953 and, following an accident, Malmgren spent 13 months of this time in plaster and was able to devote most of his convalescence to the task.

MAN, a piece or pawn.

MANDLER, ARTHUR (1891–1971), Czech composer, International Judge of Chess Compositions (1956), International Master for Chess Compositions (1966). A fine endgame analyst, he was a master of studies with didactic content, in the 'natural' style advocated and practised by his close friend RÉTI, whose studies were collected and published by Mandler in 1931. (See CONJUGATE SQUARES; CYLINDER BOARD.)

MANHATTAN DEFENCE, 89, also known as the Westphalia Defence, a variation in the QUEEN'S GAMBIT Declined played at New York 1927, a tournament located in Manhattan; but the defence was known long before, having occurred, for example, in the tournament game Ed. Lasker–Capablanca, New York 1915.

MANN, the German name for a piece used in COURIER. A *Mann* may be moved one square in any direction. The Arabic historian al-Mas'ūdī writing *c*.950 mentions a piece with similar powers of movement which was used for a form of GREAT CHESS and called a DABBABA.

MANNHEIM VARIATION, 30 in the QUEEN'S GAMBIT ACCEPTED, introduced by BOGOLJUBOW in his 23rd game against ALEKHINE in 1934, during the part of their match that was located in Mannheim.

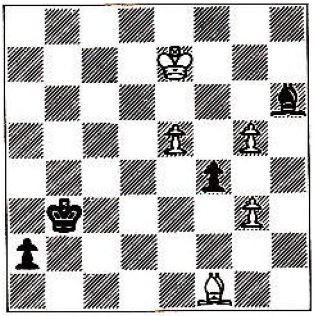
MANŒUVRE, a tactical operation designed to improve a player's position; to make such an operation; to jockey for position. A manœuvre is neither a COMBINATION (for the elements of surprise and sacrifice are lacking) nor a sustained attack. Manœuvring is the normal way to proceed when direct methods are not feasible; thus, writes EUWE, a player seeks to build upon a small advantage. (For examples see the games by KARPOV and TARRASCH under POSITIONAL PLAY and SPACE respectively.) NIMZOWITSCH, who wrote extensively on the subject in his books, pointed out that evenly balanced positions frequently had some distinctive features that could form a basis for manœuvring. Normally manœuvres are specific, each player working out his own, but some, especially in the endgame, have become standardized. (See LUCENA POSITION.)

MANSFIELD, COMINS (1896–1984), English TWO-MOVER composer widely regarded in his time as the greatest in this field. During the life of the GOOD COMPANION CHESS PROBLEM CLUB (1913–24) he was one of the pioneers who gave new life to the two-mover. The ideas then introduced have since become traditional, and Mansfield has adhered to them, continuing to gain successes although not always following the latest trend. In 1942 he wrote *Adventures in Composition*, an excellent guide to the art of composing. In 1957 he was awarded the title of International Judge of Chess Compositions; in 1963 he accepted and held for eight years the presidency of the FIDE Commission for Chess Compositions; in 1972 he was one of the first four to be awarded the title of International Grandmaster for Chess Compositions. (See JAVA THEME; PIN-MATE.)

A. C. White, *A Genius of the Two-mover* (1936) contains 113 problems by Mansfield; B. P. Barnes, *Comins Mansfield MBE: Chess Problems of a Grandmaster* (1976) contains 200 problems.

MANṢŪBA (pl. *manṣūbāt*), an Arab term for a chess position usually composed and not from the opening phase that is set for instruction (its primary purpose) or solving. Composing, at its best in the 10th century, continued until the 18th century in those parts of the world where the old game was played and not until then could others match the Arab's skill at problem construction and endgame analysis.

H. J. R. MURRAY examined about 1,600 *manṣūbāt* from numerous Arabic and Persian manuscripts dating from 1140 to 1795, and he identified 553 distinctly different positions which he published in his *History of Chess* (1913). He believed that at least 200 were composed before AD 1000. In modern terms his collection consists of about 241 endgames or studies, 246 problems, and, probably a later development, 66 conditional problems. The student or solver is told the result to be expected (win or draw) but he is not required to achieve this in a set number of moves. The laws are those of SHATRANJ. The positions may contain OBTRUSIVE PIECES (FIRZĀNS) and, in the case of problems, illegal pawn formations, but the FILS are always placed on squares they could have reached in a game. The rooks were the only line-pieces and most of the line-themes of the modern problem could not be shown. All but about 24 of the problems have solutions consisting entirely of checks and in more than half of the problems the defending side threatens instant mate. Both these characteristics were devised to avoid COOKS. Extra men are often added to make a game-like position and few problems show reasonable ECONOMY of force. Most problems are MORE-MOVERS (median length six moves, average seven). KING HUNTS lasting many moves were popular. The weakness of the firzān and fīl suited this kind of problem: held by the defender these pieces could act as SELF-BLOCKS and yet not interfere with the chase; held by the attacker they could guard FLIGHTS and yet lack the strength to support alternative solutions. The Arabs appreciated SACRIFICE, especially in the early stage of the solution, and mating the king on the most improbable square or with the weakest piece, the fīl. About 100 problems end with PURE MATES and more than half of these are MODEL MATES. In the diagrams the firzān (F) which can be moved one square diagonally is shown as a queen, and the fīl (A) a 2,2, (√8) leaper is shown as a bishop. (See ABŪ'L-FATḤ, ARABIAN MATE, DILĀRĀM'S MATE, SHATRANJ, as-ṢŪLĪ.)



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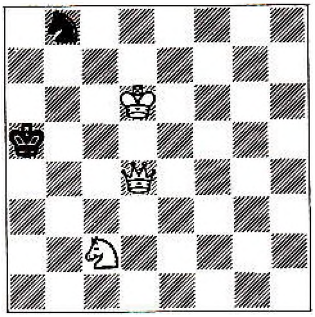
A study given by as-ṢŪLĪ showing how a potential COLOUR WEAKNESS may be avoided. 1 g4 Af8 2 g6 Ah6 3 g5 Af8 4 g7 and a white pawn will capture Black's fīl and be promoted to a dark firzān on d8, f8, or h8 after which Black will win by BARE KING. There are two tries: 1 gxf4? Axf4 and 1 gxh6? fxg3, when White would not gain sufficient control of the dark squares to force the exchange of the dark firzān or firzāns that Black could obtain by promotion.



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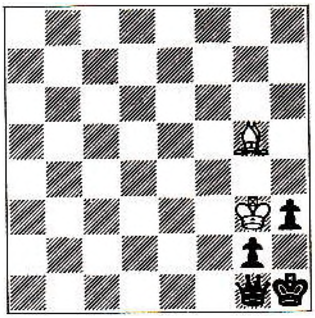
A study from a manuscript dated 1257. A knight and firzān usually draw against a knight but here White can force an exchange and win by bare king: 1 Kc7 Na6+ 2 Kb7 Kb5 3 Na3+ Ka5 4 Nc4+ Kb5 5 Nd6+ Ka5 6 Fc3 Nc5+ 7 Kc6 Nc6 8 Nb7+ Ka4 9 Nc5+.



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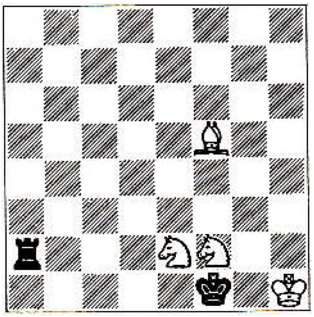
This and the following three *manṣūbāt* are from an undated Persian manuscript. Here White has the inferior force but can win by stalemate. 1 Ae3 Fh2+ 2 Kf2 Fg1+ 3 Axg1 Kh2 4 Ae3 Kh1 5 Kg3 g1=F 6 Ag5 Fh2+ 7 Kf2 (White triangulates to lose the move.) 7 . . . Fg1+ 8 Kf3 Fh2 9 Ae3 Fg1 10 Kg3 Fh2+ 11 Kf2 Fg1+ 12 Axg1 Kh2 13 Ae3 Kh1 14 Kg3 h2 15 Kf2 (f3, h3).



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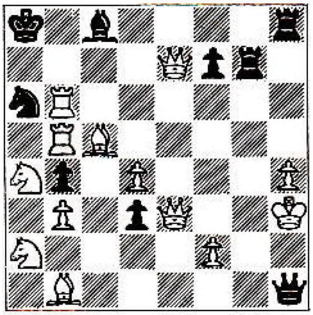
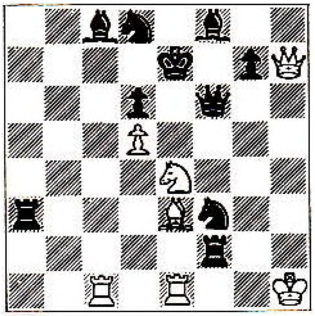
White wins by 1 Nd3 and now 1 . . . Kxe2 Nc1+ winning by bare king, 1 . . . Rxe2 2 Ah3, an IDEAL MATE, or 1 . . . R~ 2 Ng3, a pure mate.



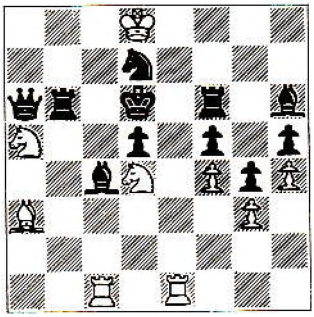
≠20

1 Rb8+ (SQUARE VACATION that creates a self-block) 1 . . . Nxb8 (leaving b4 unguarded) 2 Nb6+ Kb7 3 Nd5+ Kc6 4 Rb6+ Kxd5 5 Nxb4+ Ke4 6 f3+ Kxf3 7 Rf6+ Ke2 8 Rf2+ Kd1 9 Rd2+ Kc1 (After 9 . . . Kc1 White would mate in three.) 10 Nxd3+ Kf1 11 Rd1+ Ke2 12 Re1+ Kf3 13 Rf1+ Ke4 14 Rf4+ Kd5 15 Nb4+ Ke6 16 Rf6+ Kd7 17 Rd6+ Kc7 18 Nd5+ Kb7 19 Rb6+ Ka8 20 Nc7. White's king is mated on the square from which its journey began.



≠5

The HALF-BATTERY on the e-file gives a clue to the solution: 1 Rc7+ Ke8 2 Nxf6+ gxf6 3 Re7+ (a DECOY) 3 . . . Kxe7 4 Ac5+ K~ 5 Re7.



≠4

A problem attributed to al-ʿADLĪ. 1 Rc6+ (a sacrifice to make a SELF-BLOCK) 1 . . . Axe6 2 Rc6+ Rxc6 3 Nb5+ (to decoy Black's firzān) 3 . . . Fxb5 4 Nb7.

H. J. R. Murray, *A History of Chess* (1913)

MANUSCRIPTS, the only source of much chess history. Some are discussed under ALFONSO, BONUS SOCIUS, CESSOLE, CIVIS BONONIAE, ECHECS AMOUREUX, GESTA ROMANORUM, GÖTTINGEN MANUSCRIPT, INNOCENT MORALITY, VIDA.

MAO, a piece used in Chinese chess (the word means horse). The mao's move is similar to that of the knight, but it is not a LEAPER: it is moved by way of the laterally adjoining squares. For example, a mao at e5 could capture on or be moved to c4 or c6 only if d5 were unoccupied.

MARCO, GEORG (1863–1923), player from Czernowitz who settled in Vienna, journalist. He won several Viennese tournaments in the 1890s, on one occasion, in 1895, coming ahead of SCHLECHTER. His cautious style, 'keeping the draw in hand', was not conducive to success in strong tournaments, in which his best results were fourth prizes at Dresden 1892 and Cambridge Springs 1904 (+5=8−2) and fifth prize at Munich 1900. In match play he drew with KAUFMANN in 1893 (+5−5), and with Schlechter in 1893 (=10) and 1894 (+4=3−4), and he defeated Albin in 1901 (+4=4−2).

Marco was 'a man of considerable stature and fine muscular appearance . . . jokingly called "the strongest chess-player in the world" . . . always bubbling over with fun and cracking jokes with any and all . . .'; but he was serious both in his efforts to secure better rewards for professional players and in his literary work. He wrote with humour and style, and is chiefly remembered for his authoritative annotations in the *Wiener Schachzeitung*, which he edited jointly in 1898 and 1899 and then solely until 1916, and for his tournament books: Vienna 1903, Ostend 1906, Carlsbad 1907 (in collaboration with Schlechter), Vienna 1908, and Baden-bei-Wien 1914.

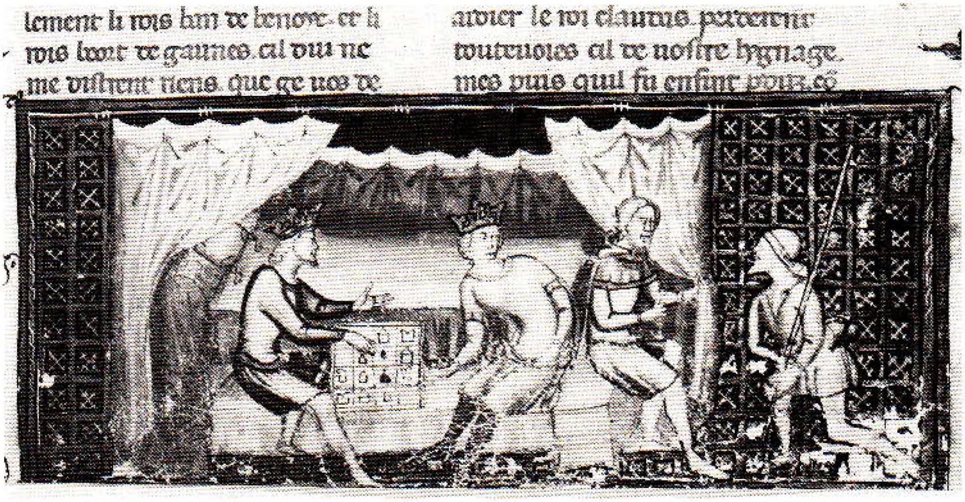
MARIENBAD VARIATION, 218, a form of the QUEEN'S INDIAN DEFENCE introduced by NIMZOWITSCH in a match against BRINCKMANN in 1923 and played by him against RUBINSTEIN at Marienbad 1925; 233 in the SICILIAN DEFENCE, played in the game Spielmann–Sämisch in the same event.

MARIOTTI, SERGIO (1946–), Italian player from Florence, national champion in 1969 and 1971. He played in two Olympiads, 1972 and 1974, scoring +6=7−2 and +12=4−3 respectively, thereby becoming the first Italian to gain the title of International Grandmaster (1974). His best result in tournament play was at Venice 1971 when he took second prize (+6=3−2) after BROWNE and ahead of HORT. At Manila, in one of the two interzonal tournaments of 1976, Mariotti shared tenth place. He plays enterprisingly, has a flair for tactics, and enjoys two-edged positions, often using old openings such as the EVANS GAMBIT and the ALBIN COUNTER-GAMBIT.

MARJANOVIĆ, SLAVOLJUB (1955–), Yugoslav player, International Grandmaster (1978). He achieved two excellent tournament results in 1979: a win (+8=5) two points ahead of the field at Belgrade, and fifth place (+6=6−3) at Bled–Portorož, a category 12 event.

MARÓCZY (pron. Marotzy), **GÉZA** (1870–1951), Hungarian player, International Grandmaster (1950). After LASKER, then world champion, Maróczy was the most successful player in the first few years of the 20th century. He learned chess as a youth while studying in Zurich. He won the amateur championship at Hastings 1895, defeated CHAROUSEK (+6=6−2) later that year, and achieved a grandmaster performance in his first major tournament when he came second (+8=9−1) after Lasker ahead of TARRASCH and PILLSBURY at Nuremberg 1896. During the next three years Maróczy changed his employment from waterworks engineer to mathematics teacher, and had indifferent results in two tournaments.

From 1899 to 1908 he competed in 15 tournaments, only once coming lower than third. His best results in the first part of this period were: London 1899, second (+12=10−4) equal with JANOWSKI and Pillsbury after Lasker; Paris 1900, third (+11=2−3 and four draws not counted) equal with MARSHALL after Lasker and Pillsbury; Munich 1900, first (+10=4−1) equal with Pillsbury and SCHLECHTER but placed third after a play-off (gaining a prize, however, for having won the greatest number of games); Monte Carlo 1902, first



lement li rois ban de benoyc et li
rois boort de gaunes. al dui ne
me vilhent tiens. que ge uos de

avoier le roi claudas. porcoient
toutevoies al de nostre lignage.
mes puis quil fu enfint pour ce

An illustration from the Meliadus MS. *c.*1350: two kings playing chess are interrupted by the arrival of a messenger

(+13=9−2) ahead of Pillsbury; Monte Carlo 1903, second (+15=8−3) after Tarrasch ahead of Pillsbury and Schlechter; Monte Carlo 1904, about category 12, first (+5=5) ahead of Schlechter; Barmen 1905, first (+7=7−1) equal with Janowski and Schlechter; and Ostend 1905, first (+16=7−3) one and a half points ahead of a field that included Janowski, Tarrasch, and Schlechter.

The time had come for Maróczy to make his challenge for the world championship, and in Apr. 1906 he and Lasker signed an agreement to play a match for the first to win eight games (draws not counting), the match to take place six months later in Vienna, Cuba, and New York. In Aug. a revolution broke out in Cuba, the Vienna Chess Club became dissatisfied that only some of the games were to be played there, and the match fell through. Negotiations for title-matches commonly bring ill-feeling between the players; Maróczy was friendly with Lasker, and there was no ill-will, but the opportunity for a match never came again. Maróczy continued to achieve good results, among them a second prize (+10=9−1) at Carlsbad 1907 and first (+10=8−1) equal with DURAS and Schlechter at Vienna 1908; but when it became clear that his bid for the championship was over he played less often and less successfully.

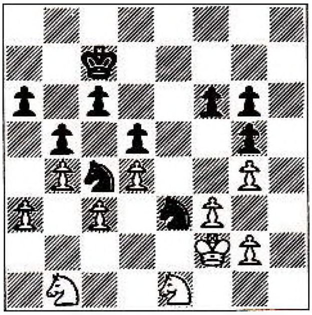
During the First World War he suffered privation. Afterwards he lived for a time in the Netherlands, England (where he coached Vera MENCHIK), and the USA, returning to Hungary in 1927. His last big win was at Carlsbad 1923 when he scored +7=9−1 to tie with ALEKHINE and BOGOLJUBOW. He continued tournament play until 1947 and played for Hungary in the Olympiads of 1927, 1930, and 1933.

Although he won a few BRILLIANCY PRIZES his style was positional rather than combinative, and he showed unusual talent for the ENDGAME. He was gentle and unusually self-effacing for a grandmaster. Widely respected, he was controller for the Alekhine–Euwe matches of 1935 and 1937. His writings were mostly in Magyar, but his book *Paul Morphy* (1909) was written in German and a Russian translation was published in 1929.

A. Földeák, *Géza Maróczy—Leben und Lehren* (1971) contains a biography and 66 games or game positions played or annotated by Maróczy; J. Szily, *Maróczy Géza* (1957) contains 100 games with annotations in Hungarian, biography, chess record, and many photographs.

Marco–Maróczy Vienna 1899–1900 French Defence, Exchange Variation

1 e4 e6 2 d4 d5 3 exd5 exd5 4 Bd3 Bd6 5 Nf3 Nf6 6 0-0 0-0 7 c3 c6 8 Bg5 Bg4 9 Nbd2 Nbd7 10 Qe2 Qe7 11 Rfe1 Rae8 12 Bh4 Bh5 13 Bg3 Bxg3 14 hxg3 Bg6 15 Rxe8 Rxe8 16 Bxg6 hxg6 17 Re1 a6 18 Qb1 Kf8 19 Rxe8+ Nxe8 20 a3 Qd8 21 Qe1 Qe7 22 Qxe7+ Kxe7 23 Kf1 Nd6 24 Ke2 f6 25 Ne1 b5 26 b4 Nb6 27 f3 Nbc4 28 Nb1 Nf5 29 g4 Nfe3 30 Kf2 g5 31 Ke2 g6 32 Kf2 (White should have played 32 g3 followed by Ne1–d3–c5 gaining counterplay.) 32 . . . Kd6 33 Ke2 Kc7 34 Kf2



After advancing his a-pawn Black will force an entry for his king on the king's side. 34 . . . Kb6 35 Ke2 a5 36 Kf2 a4 37 Ke2 Kc7 38 Kf2 Kd6 39 Ke2 Ke7 40 Kf2 Kf7 41 Ke2 Kg7 42 Kf2 Kh7 43 g3 Kh6 44 Ke2 f5 45 gxf5 gxf5 46 Kf2 Kh5 47 Ke2 f4 48 gxf4 gxf4 49 Kf2 Kg5 50 Ke2 Kh4 51 Kf2 Kh3 52 Nd3 Nc2 53 Nxf4+ Kh4 54 Nd3 N2xa3 55 Nxa3 Nxa3 56 Nc1 Nb1 57 Na2 Kh3 58 Ke3 Kg3 59 f4 Kg4 60 f5 Kxf5 61 Kd3 Kf4 62 Nc1 Kf3 63 Kc2 Na3+ 64 Kd3 Kf2 65 Kd2 Nc4+ 66 Kd1 Ke3 67 Kc2 a3 68 Na2 Nb2 69 Nc1 Nd3 70 Nb3 Ne1+ 71 Kd1 Kd3 72 Kxe1 Kxc3 73 Na1 Kxd4 74 Nc2+ Kc3 75 Kd1 a2 76 Kc1 d4 77 Na1 d3 78 Nc2 c5 White resigns. For this classic endgame Maróczy was awarded a special prize.

MARÓCZY BIND, 258 or 283. White's pawn formation in these variations of the SICILIAN DEFENCE was once thought to give him a powerful, if not decisive, advantage. In recent times masters have discovered improvements for Black; even so, White is likely to gain an enduring initiative.

MARÓCZY VARIATION, 458 in the FOUR KNIGHTS OPENING.

MAROSTICA, a town in north Italy between Venice and Lake Garda, where, since 1954, there has been an annual game of living chess, performed in honour of a legendary game played in 1454 for the hand of a lady. The same game is used each year, and the event is a tourist attraction. One of the best restaurants is named 'alla Scacchiera' (at the chessboard).

MAROVIĆ, DRAŽEN (1938–), Yugoslav player, International Grandmaster (1975), language teacher. He won or shared first prizes in tournaments at Malaga 1968, Zagreb 1971, Virovitica 1978, and Sainte Maxime 1982. His best achievement, however, may have been at Zagreb 1972 when he shared second prize with DAMJANOVIĆ and HORT after STEIN.

MARSEILLAISE CHESS, see DOUBLE-MOVE CHESS.

MARSHALL, FRANK JAMES (1877–1944), American player who ranked among the world's best ten for about 20 years from 1904. Born in New York, he was taken to Montreal when he was eight, learned chess when he was ten, returned to New

York in 1896, and soon became a professional player. His style was combinative and he sought open positions from which he might launch an attack. Early in 1904, or sooner, he realized the limitations of this style. Combinative play remained his preference, and he was proud of his reputation for SWINDLES, but he acquired some positional skills, improved his ENDGAME and defensive play, and studied the openings. He was self-confident, could judge well his opponent's capabilities, and made a fair success of his tournament career. He won three strong tournaments: Cambridge Springs 1904 (+11=4) two points ahead of LASKER and JANOWSKI; Nuremberg 1906 (+9=7) ahead of DURAS and SCHLECHTER; and Havana 1913 (+8=5−1) ahead of CAPABLANCA. Otherwise his best results were: Paris 1900, third (+11=2−3) equal with MARÓCZY after Lasker and PILLSBURY; Monte Carlo 1904, about category 12, third (+4=5−1) after Maróczy and Schlechter; San Sebastian 1911, about category 13, fourth (+4=9−1) after Capablanca, RUBINSTEIN, and VIDMAR ahead of Schlechter and TARRASCH; New York 1915, second (+10=4) after Capablanca; and London 1927, third (+4=7) after NIMZOWITSCH and TARTAKOWER.

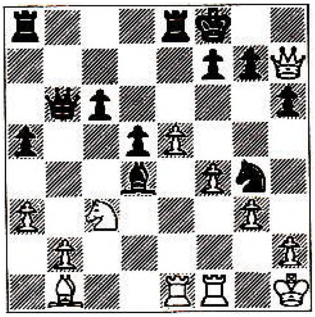
Marshall liked the rough and tumble of tournament play and had neither the style nor the temperament for long and hard-fought matches: he was decisively beaten by Tarrasch in 1905, Lasker in 1907, and Capablanca in 1909. In several of his many other matches he achieved notable victories: TEICHMANN, 1902 (+2=3); Janowski, 1905 (+8=4−5) and 1912 (+6=2−2); MIESES, 1908 (+5=1−4); LEONHARDT, 1911 (+2=4−1); and Duras, 1913 (+3=1−1).

In 1909 Marshall, after defeating SHOWALTER in a match (+7=3−2), claimed the US Championship. He defended this title only once when he defeated Ed. LASKER in 1923 (+5=9−4). Other challengers could not raise the stake money and in 1935, under pressure 'from coast to coast', the directors of the National Chess Federation voted unanimously to organize tournaments for the championship. To this Marshall agreed, and his club donated a suitable trophy. (The first US Championship tournament, won by RESHEVSKY, was held in 1936.) Marshall played for and captained the US team in five Olympiads, 1930, 1931, 1933, 1935, and 1937, making the best second-board score in 1933 (+4=6) and bringing home the gold medal four times.

In 1942 this 'pre-occupied old gentleman who looks like a Shakespearean actor, smokes strong cigars, and takes a chess board to bed with him so that he can record any plays he thinks up' published *My Fifty Years of Chess* (ghosted by Fred Reinfeld). The book contains 140 of his games and a brief autobiography, and was reprinted as *Marshall's Best Games of Chess* (1960). His only interests were chess and family life, to both of which he was devoted; his only weakness a liking for drink, but he was too professional a player to let it interfere with serious play. Although he was the leading American player after Pillsbury's death in 1906 until KASHDAN's rise to fame around 1930, Marshall had many hard times as a chess professional. Fortunately his unaffected and outgoing personality brought him many friends, and with their help he opened 'Marshall's Chess Divan' in 1915. From it the famous Marshall Chess Club sprang, and in 1931 the members purchased a house in Manhattan, providing both club rooms and a secure home. Returning home late at night from a chess event in Jersey City, Marshall collapsed and died in the street. His wife continued to run the chess club until her death in 1971. (See TIME (1).)

Marshall–Bogoljubow New York 1924 Queen's Gambit Declined, Exchange Variation

1 d4 Nf6 2 Nf3 e6 3 Bg5 d5 4 e3 Nbd7 5 c4 c6 6 cxd5 exd5 7 Nc3 Qa5 8 Bd3 Ne4 9 Qc2 Nxg5 10 Nxg5 h6 11 Nf3 Be7 12 0-0 0-0 13 a3 Qd8 14 Rae1 a5 15 Qe2 Nf6 16 Ne5 Bd6 17 f4 c5 18 Bb1 Bd7 19 Qc2 Bc6 20 dxc5 Bxc5 21 Kh1 Re8 22 c4 Bd4 23 Nxc6 bxc6 24 e5 Ng4 25 Qh7+ Kf8 26 g3 Qb6



27 Bf5 (White gives up the exchange, pursuing his KING HUNT.) 27 . . . Nf2+ 28 Rxf2 Bxf2 29 Qh8+ Ke7 30 Qxg7 Kd8 31 Qf6+ Re7 32 e6 Bd4 33 exf7 Bxf6 34 f8=Q+ Kc7 35 Rxe7+ Bxe7 36 Qxa8 Kd6 37 Qh8 Qd8 38 Qe5+ Black resigns; after 38 . . . Kc5 White mates in four. For this game Marshall was awarded the second BRILLIANCY PRIZE.

MARSHALL ATTACK, 557, standard line in the KING'S GAMBIT Declined introduced in the game Marshall–E. Cohn, Carlsbad tournament 1907.

MARSHALL COUNTERATTACK, 411 in the SPANISH OPENING. Black gives up a pawn for a strong attack, a sacrifice introduced to master play by MARSHALL in the New York tournament 1918. His opponent, CAPABLANCA, met this prepared variation with equanimity and won the game, a result that put this line out of business for about 20 years. Since the 1940s improvements for Black have been found, but extensive analysis has failed to prove whether the sacrifice is sound.

MARSHALL DEFENCE, 106, dubious variation in the QUEEN'S GAMBIT Declined.

MARSHALL GAMBIT, 65 in the QUEEN'S GAMBIT Declined, played by MARSHALL around 1900, a sound way of avoiding the MERAN VARIATION (see JUNGE); 312 in the CENTRE COUNTER GAME, an old line given in the first edition of Bilguer's HANDBUCH (1843). (See PERPETUAL CHECK.)

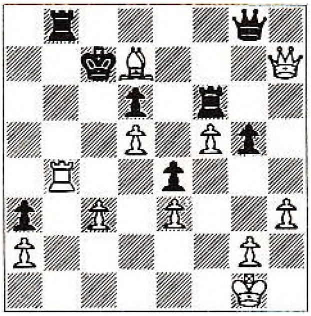
MARSHALL VARIATION, 294, line in the SICILIAN DEFENCE given by JAENISCH, and 631, FRENCH DEFENCE variation played in the Amsterdam tournament 1851: both are of dubious merit. Also 499, probably White's best way to continue the MAX LANGE ATTACK. Before the Hamburg tournament of 1910, TARRASCH had made a characteristic assertion to the effect that the Max Lange Attack favoured Black. MARSHALL spent months testing his prepared variation, sprang it on Tarrasch, and won a memorable victory. Years passed before players were again willing to meet this attack.

MASON, JAMES (1849–1905), one of the world's best half-dozen players in the early 1880s, journalist. He was born in Kilkenny, Ireland, and adopted the name James Mason (his real name is not known) when he and his family emigrated to the USA in 1861. He became a boot-black in New York, frequenting a Hungarian café where he learned chess. Coming to the notice of J. G. Bennett of the *New York Herald* he was given a job in the newspaper's offices, a start in life that both suited his literary aspirations and gave him the chance to study the game; and in 1876 he made his mark, winning first prizes at the fourth American Chess Congress, Philadelphia, and in the *New York Clipper* tournament, and defeating the visiting master BIRD in match play (+11=4−4).

Settling in England in 1878 he drew a match with POTTER (+5=11−5) in 1879, and at Vienna 1882, the strongest tournament held up to that time, he took third prize (+17=12−5) after the joint winners STEINITZ and WINAWER. This was his finest achievement, but he had some other good tournament results: London 1883 (won by ZUKERTORT), equal fifth; Nuremberg 1883, third after Winawer and BLACKBURNE; Hamburg 1885, second equal with Blackburne, ENGLISCH, TARRASCH, and WEISS after GUNSBERG; Manchester 1890 (won by Tarrasch), equal fifth; and Belfast 1892, first equal with Blackburne. Fond of drink, Mason is alleged to have lost many games when in a 'hilarious condition'. 'A jolly good fellow first and a chess-player afterwards', he never fulfilled the promise of his first years in England. Instead he wrote books on the game, in excellent style, notably two popular textbooks, *The Principles of Chess in Theory and Practice* (1894) and *The Art of Chess* (1895): both ran to several editions. Another of his books, *Social Chess* (1900), contains many short and brilliant games.

Mason–Winawer Vienna 1882 Italian Opening

1 e4 e5 2 Nf3 Nc6 3 Bc4 Bc5 4 d3 d6 5 Be3 Bb6 6 Nbd2 h6 7 Nf1 Nf6 8 h3 Ne7 9 Ng3 c6 10 Bb3 Bxe3 11 fxe3 Qb6 12 Qd2 a5 13 c3 a4 14 Bd1 Be6 15 0-0 Qc7 16 Nh4 b5 17 Bc2 c5 18 Ngf5 Bxf5 19 Nxf5 Nxf5 20 Rxf5 Nd7 21 Raf1 f6 22 Bd1 a3 23 Bh5+ Ke7 24 b3 Rhf8 25 R5f3 Nb6 26 Rg3 Kd8 27 Bg4 Qe7 28 Be2 Kc7 29 d4 c4 30 Rb1 g5 31 bxc4 bxc4 32 Rb4 Qe6 33 d5 Qe8 34 Bxc4 Na4 35 Bb5 Nc5 36 Qc2 f5 37 exf5 e4 38 Bc6 Rb8 39 Qh5 Rf6 40 Rxg5 hxg5 41 Qh7+ Nd7 42 Bxd7 Qg8



43 Rb7+ Kxb7 44 Bc8+ Ka8 45 Qxg8 Rxf5 46 Qd8 Rxd5 47 Qd7 Rb1+ 48 Kh2 Rd2 49 Qc6+ Kb8 50 Qxe4 R1b2 51 Be6 Kc7 52 Qc4+ Kb6 53 Bd5 g4 54 hxg4 Rf2 55 Qc6+ Ka7 56 Qc7+ Black resigns.

MASON GAMBIT, 566, the KERES GAMBIT in the KING'S GAMBIT Accepted. MASON played it unsuccessfully against ROSENTHAL in the Paris tournament 1878.

MASTER, generally a strong player. Since the middle of the 20th century the title has increasingly become incorporated into formal titles and is less frequently used otherwise. See FIDE MASTER, INTERNATIONAL MASTER, and NATIONAL MASTER.

MATANOVIĆ, ALEKSANDAR (1930–), Yugoslav player, International Grandmaster (1955), radio announcer and producer. National champion in 1969, co-champion in 1962 and 1978, he played for Yugoslavia in 11 Olympiads (1954–72, 1978). In four interzonals (1952, 1958, 1967, 1976) he achieved only moderate results, the best of them his seventh place at Portorož in 1958. His best international tournament wins were at Zevenaar 1961 (+7=8), Titovo Užice 1966 (+6=8−1 to tie with SUETIN), and Bad Pyrmont 1970 (shared with DAMJANOVIĆ and HECHT). At Houston 1974 he took second prize (+5=6) after HÜBNER.

Matanović might have had greater success in play if he had concentrated his efforts, but he was also interested in the publication of chess literature. Two major works owe much to his editorship: the ENCYCLOPEDIA OF CHESS OPENINGS, published in five volumes from 1974 to 1979 (1st edn), and *Chess Informant*, a multilingual twice-yearly periodical with world-wide circulation, founded in 1967.

MATCH, a contest between two individuals or a TEAM MATCH. Individual matches from as far back as the 9th century are on record, but the first OVER-THE-BOARD matches of consequence to the game as played today were those between McDONNELL and BOURDONNAIS in 1834, and, almost a new departure at the time, the 85 game scores were recorded. STAUNTON achieved his supremacy solely by match play and the first world championship contest 1886 was also a match. The chess public prefer to have a match champion rather than a championship determined by tournament play. Until 1937 world championship matches were won by the first player to score a predetermined number of wins, first ten, then eight, and lastly six. From 1951 to 1972 championship matches organized by FIDE were won by the player who first scored 12½ points out of a maximum of 24 games. Several times these matches ended with an anti-climax, short draws without a fight. For example the last two games of the 1957 match lasted 13 and 11 moves, of the 1963 match 10 and 10 moves. (Both matches were lost by BOTVINNIK, allegedly a great fighter.) Fortunately, through the influence of FISCHER, a real fighter, the rules were changed and victory in the championship matches of 1978 and 1981 went to the player who first won six games. There have been many non-championship matches between great players, especially in the 19th century, notably CHIGORIN's stirring fights against GUNSBERG and TARRASCH. Such matches have been less frequent since the Second World War, partly because leading masters reserve their strength for the CANDIDATES matches. (See CLEAN SCORE.)

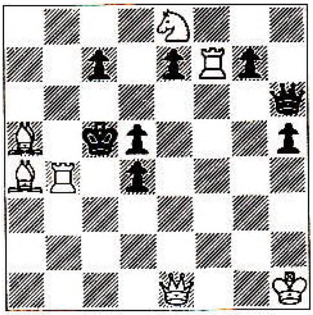
Feenstra Kuiper, *Hundert Jahre Schachzweikämpfe* (1967).

MATCH TOURNAMENT, a tournament in which players meet each other a predetermined number of times, giving the event the character of match play. There is no defined lower limit, but a double-round tournament would not be regarded as a match tournament. The early knock-out tournaments were played as a series of matches for the best of so many games, but these were not match tournaments. There have been few attempts to arrange ALL-PLAY-ALL tournaments as 'best of x games' between each player. The result when this was tried in the Vienna international tournament 1873 was neither satisfactory nor popular.

MATE, see CHECKMATE.

MATERIAL, the pieces and pawns excluding the kings. To have a material advantage is to have more men or men of greater value. (See VALUE OF PIECES.)

MATE TRANSFERENCE, a form of CHANGED PLAY: in two or more PHASES of a problem White makes the same mating move in reply to different black moves.



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A problem by ELLERMAN that won first prize in the *Italia Scacchistica* tourney, 1951. There are four set play mates (what would happen if Black were to move first):

1 . . . c6 2 Bb6
1 . . . e6 2 Rxc7
1 . . . g6 2 Qxc7
1 . . . g5 2 Qc1

The key is 1 Nd6, threatening Nb7, and in four main variations the mating moves of the set play recur, preceded by 'changed' black moves:

1 . . . cxd6 2 Bb6
1 . . . exd6 2 Rxc7
1 . . . Kxd6 2 Qxc7
1 . . . Qxd6 2 Qc1.

For other examples of mate transference see RUKHLIS THEME and the problem by STOCCHI under BLOCK.

MATING NET, an arrangement of pieces and pawns around a king in such a way that it will soon be checkmated.

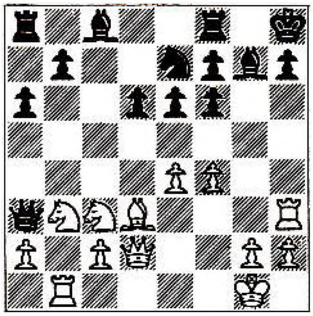
MATTHEWS, ROBIN CHARLES OLIVER (1927–), British composer, International Judge of Chess Compositions (1957), International Master for Chess Compositions (1965), economist, appointed Master of Clare College, Cambridge in 1975. He has specialized in orthodox THREE-MOVERS and is among the world's leaders in this field. (See RECIPROCAL PLAY.)

MATTISON, HERMANIS KARLOVICH (1894–1932), Latvian player and study composer. In 1924 he won his country's first championship tournament and later that year, ahead of COLLE and EUWE, the first world amateur championship, arranged in connection with the Olympic Games at Paris. In the second and last amateur championship organized by FIDE at The Hague in 1928, he took third prize after Euwe and PRZEPIÓRKA ahead of BECKER. Mattison composed many studies, for which perhaps he is better known, and was also a strong ENDGAME player. He played first board for Latvia at the Prague Olympiad 1931, and two of his victims were ALEKHINE and RUBINSTEIN whom he defeated in the endgame phase.

MATULOVIĆ, MILAN (1935–), Yugoslav player, International Grandmaster (1965). He won or shared first prizes at Belgrade in 1963 (+4=7) and 1965, and came third (+6=8−1) equal with KROGIUS after KORCHNOI and POLUGAYEVSKY at Sochi 1966. In 1967 he came second (+11=4−2) equal with GELLER half a point behind FISCHER in the Skopje-Kruševo-Ohrid tournament, and he played in the Sousse interzonal in which, after a little cheating (see J'ADOUBE), he came ninth. Matulović achieved three tournament victories in 1969, probably his best year: Skopje (+8=6−1), a tie with HORT ahead of SMYSLOV; Athens (+10=6−1), ahead of Hort and HÜBNER; and Belgrade (+6=8−1), a prize shared with GLIGORIĆ, IVKOV, and Polugayevsky ahead of Geller and BOTVINNIK. Subsequently Matulović won or shared first prizes at Sarajevo 1971, Majdanpek 1976, and Helsinki 1981 (+6=4−1). National champion in 1965 and again in 1967 (+7=10), he played for his country in five consecutive Olympiads from 1964 to 1972. He likes sharp play and has made some contributions to openings knowledge, notably in variations such as the MORRA GAMBIT, one of his specialities. On account of his anti-social behaviour he is invited to play in tournaments less frequently than might otherwise be the case.

Matulović–Kavalek Sousse 1967 Sicilian Defence, Poisoned Pawn Variation

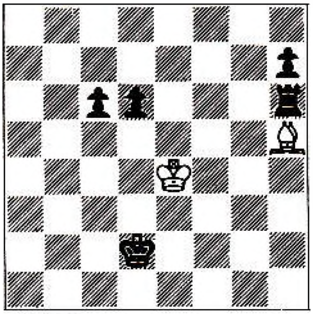
1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 a6 6 Bg5 e6 7 f4 Qb6 8 Qd2 Qxb2 9 Nb3 Nc6 10 Rb1 Qa3 11 Bxf6 gxf6 12 Bd3 Bg7 13 0-0 0-0 14 Rf3 Kh8 15 Rh3 Nc7



16 f5 exf5 17 exf5 Bxf5 18 Bxf5 Nxf5 19 Nd5 Rfc8 20 Qd3 Qxa2 21 c3 Nh6 22 Nxf6 Bxf6 23 Rxh6 Kg7 24 Qxh7+ Kf8 25 Rxf6 Rc7 26 Rc1 Black resigns.

MATULOVIĆ GAMBIT, 237, the MORRA GAMBIT.

MAXIMUMMER, a kind of FAIRY PROBLEM invented by DAWSON in 1913. Black must make his geometrically longest move or one of them if he has a choice, a stipulation indicated by the abbreviation 'max'. The unit of measurement is the distance between the centres of two adjoining squares on the same rank or file. For example, a move from a1 to a8 measures 7 ($\sqrt{49}$) and is shorter than a move from a1 to f6 ($\sqrt{50}$). The measurements of castling are $\sqrt{16}$ (king's side) and $\sqrt{25}$ (queen's side). Unless otherwise stipulated both check and mate are normal (i.e. not fairy) and White may not place his king in check.



s≠9 max.

A problem by FABEL, *Die Schwalbe*, 1933. White is to force Black to give mate: 1 Bg6 Rh1 2 Kd4 Ra1 3 Bb1 Ra8 4 Ba2 Rh8 5 Bg8 h5 6 Be6 Ra8 7 Bc8 Ra1 8 Ba6 Rh1 9 Bf1 Rh4.

MAX LANGE ATTACK, 498. This attack can arise from several openings: TWO KNIGHTS DEFENCE, PETROFF DEFENCE, SCOTCH GAMBIT, CENTRE GAME, ITALIAN OPENING. The attack was suggested by Max Lange (1832–99) in 1854, and his full name is always used (it is never called the Lange Attack). A citizen of Leipzig, he was a writer, a problemist, and less successfully a chess administrator.

MCO, a popular abbreviation for *Modern Chess Openings*. Written by the English players Richard Clewin Griffith (1872–1955) and John Herbert White (1880–1920), the book first appeared in 1911, was revised in 1913, reprinted in 1916, and revised in 1925 and 1932. Popular among English-speaking players, it was never as authoritative as Bilguer's HANDBUCH, which however was becoming outdated in the 1930s. The sixth and best edition of *MCO*, written by FINE, was published in 1939. Editions published after the Second World War, from the seventh in 1946 to the twelfth in 1982, are of less value partly because the increasing number of opening variations can no longer be adequately represented within the covers of a single volume.

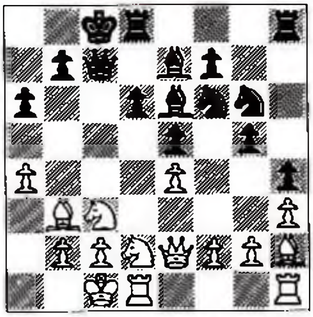
MEADOW HAY OPENING, 3, the WARE OPENING. The name catches the rustic flavour of the opening. (Compare COUNTRY MOVE.)

MECKING, HENRIQUE (1952–), International Grandmaster (1972), a Brazilian player who was ranked in the world's first ten from 1976 to 1980. After winning the national championship at the age of 13 he began to devote most of his time to chess;

at 15 he won (+3=3) the final (or play-off) of a zonal tournament at Buenos Aires and competed in the Sousse interzonal, 1967, sharing eleventh place. He was no more successful in his next interzonal, Palma de Majorca 1970, but three years later he took first place (+7=10) in the Petropolis interzonal. In 1974 he lost his first Candidates match to KORCHNOI. In this match Mecking obtained excellent MIDDLE-GAME positions but lacked the experience to make the most of the advantages he gained. Again he won (+8=10−1) an interzonal, Manila 1976, and again he lost the quarter-final match, this time to POLUGAYEVSKY. An intensely nervous player, Mecking finds it difficult to hold up under stress. He studies intensively, and claimed to have played through 1,200 of Korchnoi's games before their match. Apart from world championship events he has played in few tournaments. He won (+8=7) at Vršac 1971, scored +7=6−1 to share second place with ANDERSSON and TAL after LJUBOJEVIĆ at Las Palmas 1975, and scored +3=6−1 to share second prize with Polugayevsky, LARSEN, and PFLEGER after Ljubojević at Manila 1975. In 1979 Mecking developed a bone disease that seriously impaired his health, and when he competed in the Rio de Janeiro interzonal later in the year a special couch was provided so that he might rest during play; but he withdrew after two rounds on the advice of his doctor.

Tseshkovsky–Mecking Manila interzonal 1976 Sicilian Defence, Najdorf Variation

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 a6 6 Be3 e5 7 Nf3 Qc7 8 Bg5 Nbd7 9 a4 h6 10 Bh4 Be7 11 Nd2 g5 12 Bg3 Nf8 13 Bc4 Be6 14 Bb3 Ng6 15 Qe2 h5 16 h3 0-0-0 17 0-0-0 h4 18 Bh2



18 . . . d5 (Foreseeing that he will obtain a favourable endgame Black brings about exchanges to that end.) 19 exd5 Nxd5 20 Nxd5 Bxd5 21 Kb1 f6 22 Bxd5 Rxd5 23 Nb3 Rxd1+ 24 Rxd1 Rd8 25 Rd3 Rxd3 26 cxd3 Qc6 27 Qe4 Qxe4 28 dxe4 Nf8 29 Kc2 Ne6 30 f3 Kc7 31 Kc3 b6 32 Nc1 Bc5 33 Ne2 Kc6 34 g3 Bd6 35 gxh4 gxh4 36 Bg1 Ng5 37 Bf2 Nxf3 38 b4 Ng5 39 Kd3 White lost on time, but his game could not have been saved.

MEDIAN SYSTEM, a tie-breaking method for use in SWISS SYSTEM tournaments. Each player's SOLKOFF SCORE (the sum of opponents' scores) has the top and bottom components removed. Some organizers remove the highest and lowest pairs of opponents' scores in events of nine to twelve rounds and the three at each end for events of more than twelve rounds.

MEDIEVAL CHESS. The game spread across Europe from the 8th to the 10th centuries and was played according to the laws of SHATRANJ, as confirmed by the Einsiedeln MS, *c.*1100. Several changes took place subsequently: the leap of the FERS described in EZRA's 12th-century poem; the king's leap described by CESSOLE and the pawn's double move given in the ALFONSO MS, both in the 13th century; the law that stalemate was a drawn game, noted in the Cracow MS, 1422; and the EN PASSANT law first noted in the 15th century. These innovations, however, were not universal and there were many local variants. In Germany only the a-, d-, e-, and h-pawns could make a double move. In several countries before this double move was introduced the tedium of the opening phase could be relieved by the short ASSIZE. The Lombard assize allowed no win by BARE KING. In some regions a player could not promote a pawn if he already had a fers on the board. (Nowhere could a player promote to any piece other than a fers.) The players of Lombardy were reputedly the best; they may have been less talented than their Islamic predecessors but they were pioneers in the development of the problem art. (See MEDIEVAL PROBLEMS.)

Before 1100 the chequered board was introduced. It was adapted in the form of a 10 × 5 board for accounting purposes, and the revenue department of Normandy and England was called the Eschecker (Exchequer). At one time the Church was opposed to chess playing, probably because of the frequent use of stakes. Some edicts were issued, notably one by Cardinal Damiani in 1061, forbidding the clergy to play. By the 13th century this prohibition had been eased or forgotten.

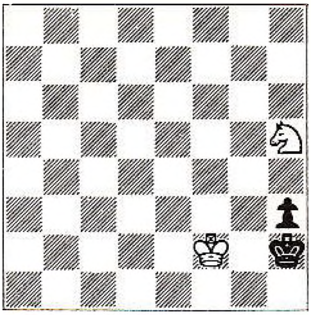
Played by the nobility and kings, regarded as a knightly accomplishment, used symbolically in MORALITIES, chess is frequently mentioned in literary sources, notably in romances. A knight Gavin plays Charlemagne for stakes, the knight offering his life, the king his wife and the realm of France. Charlemagne loses with bad grace. Gavin discreetly refuses the queen's hand but accepts the town of Lyons which as it happens is in the hands of the Saracens. A merchant Beryn wagers that if he loses he will drink all the salt water in the sea but escapes this task by means of a technicality: the winner must first stop all fresh water from flowing to the sea. Some accounts of kings playing chess when they should be attending to matters of state and of hostages playing while they await execution may have a basis in fact. There were magic boards made by Merlin and many accounts of violence when boards or men were used as weapons;

'. . . berthelot, the neuew of Charlemayn, called reynawde for to playe with him whereof grewe a gret myscheef for afterwarde many a good knyghte deied therfor, & many a fayr chylde was faderless . . .' and after much argument and violence ' . . . thenne toke reynaude ye ches borde, & smote berthelot vpon his hede so harde, that he cloued hym to the teeth and thus berthelot fell doun deed to ye grounde afore hym.'—Caxton, *Foure Sons of Aymon* ch. II.

MEDIEVAL PROBLEMS. Islamic problems, or MANṢŪBĀT, were almost certainly known in Europe before AD 1000 but the first European reference to chess problems was during the reign of Richard I (1189–99) when Giraldus Cambrensis (Gerald of Wales) wrote *Gemma Ecclesiastica.* He expresses contempt for juperties (problems) as compared with the game and notes with regret that problems have become fashionable. Evidently problem collections existed at that time and these would have contained *manṣūbāt*; whether European problems were also included is a matter of conjecture. Of the 30 or more surviving medieval collections the earliest date from the second half of the 13th century, when problems of European origin seem to have become well established. The largest collections, some of them beautifully illuminated, are the BONUS SOCIUS MS and the CIVIS BONONIAE MS, both from Lombardy, and three 14th-century manuscripts from Picardy which although based on the Bonus Socius MS contain many problems not from that source. The earliest known English sources are the Cotton MS (1273), the King's Library MS, and a manuscript in Trinity College Library, Cambridge; two if not all three were written by Benedictine monks from Dorset. (See also ALFONSO MS.)

The rules were those of SHAṬRANJ with one important change: the FIRZĀN, now to be called a FERS, had the added power of a leap on its first move. The FĪL took the name AUFIN. On the diagrams the fers (F) is depicted as a queen, the aufin (A) as a bishop.

European composers set out to baffle the solver rather than provide instruction. Their compositions contained illegal positions of all kinds and a variety of unusual STIPULATIONS and were sometimes intentionally made without solutions. Less competent but more inventive than their Arab predecessors, European problem composers introduced the SELFMATE, the SERIES-MOVER, ECONOMY of force, hidden keys, VARIATION play, and the stipulation that mate is to be given in a stated number of moves. Problems such as the example given under ZERO-POSITION were sometimes set for a wager, but there is not enough evidence to determine whether this practice was widespread. When the modern game took over (c.1475) medieval problems became out of date and were gradually forgotten; but a new word JEOPARDY had been added to the language.



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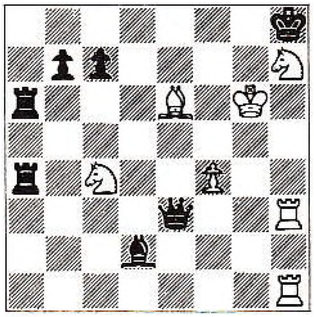
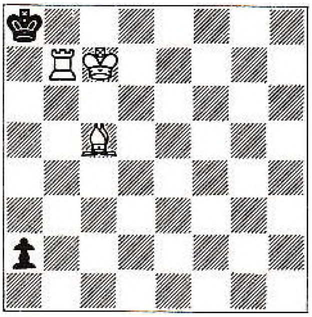
A position from the King's Library MS, still given in textbooks, and showing the final phase of the endgame K+N+N v. K+RP after one of the knights has been sacrificed. There are two solutions: 1 Nf6 Kh1 2 Ne4 Kh2 3 Nd2 Kh1 4 Nf1 h2 5 Ng3, and 1 Ng7 Kh1 2 Nf5 Kh2 3 Ne3 Kh1 4 Nf1 h2 5 Ng3.



≠2

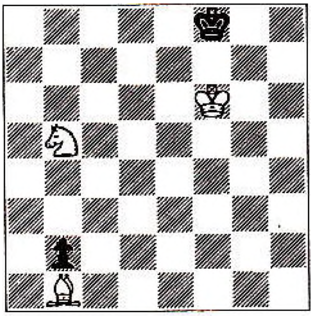
This and the next two problems are from the Bonus Socius MS. Here White has three ways of mating in one move but he is required to mate in two moves 'exactly', a common stipulation. The key is 1 Rd1 with three variations: 1 . . . Rxc6+ 2 Nf6, 1 . . . Ra5 2 Ng5, 1 . . . Axf4 2 Rd8.



≠4

White is to give mate with his aufin. 1 Rh2 a1=F 2 Ra2+ Fa3 (the fers's leap) 3 Axa3 Ka7 4 Ac5.

The play is sometimes said to show the INDIAN THEME but there is no CRITICAL MOVE.



+

Aufin and knight cannot normally force mate against a lone king but as this rare example of medieval endgame analysis shows mate is sometimes possible if the defender has a pawn. 1 Nc7 Kg8 2 Ne6 Kh7 3 Kg5 Kh8 4 Kh6 Kg8 5 Kg6 Kh8 6 Kf7 Kh7 7 Ng7 Kh6 8 Kf6 Kh7 9 Nf5 Kh8 10 Ke7 Kg8 11 Ke8 Kh8 12 Kf8 Kh7 13 Kf7 Kh8 14 Nh6 Kh7 15 Ng8 Kh8 16 Ad3 Kh7 17 Af5+ Kh8 18 Ne7 b1=F 19 Ng6. Similar play for the endgame K+N+N v. K+P was rediscovered in the 18th century.

For other examples see COMBINED PIECE, CONDITIONAL PROBLEM, DUAL AVOIDANCE, FIDATED, and PROBLEM HISTORY.

H. J. R. Murray, *A History of Chess* (1913).

MEDINESE VICTORY, a win by leaving the opponent with a BARE KING even though he could bare the winner's king with his reply. This was the law in early Indian chess and in the city of Medina. In Persian and Islamic chess generally such a termination would be a draw: in order to win at least one man (besides the king) had to be kept for at least one move after baring the opponent's king. (See the problem given under as-SŪLĪ.)

MEDNIS, EDMAR JOHN (1937–), American player and author, born in Riga. International Grandmaster 1980. As a player he has represented the USA several times and achieved a good result at Houston 1974 where he was third (+4=6−1) after HÜBNER and MATANOVIĆ. His first book, *How to Beat Bobby Fischer* (1974), contained losses by the World Champion. Of his later works, *Practical Endgame Lessons* (1979) has been the most successful.

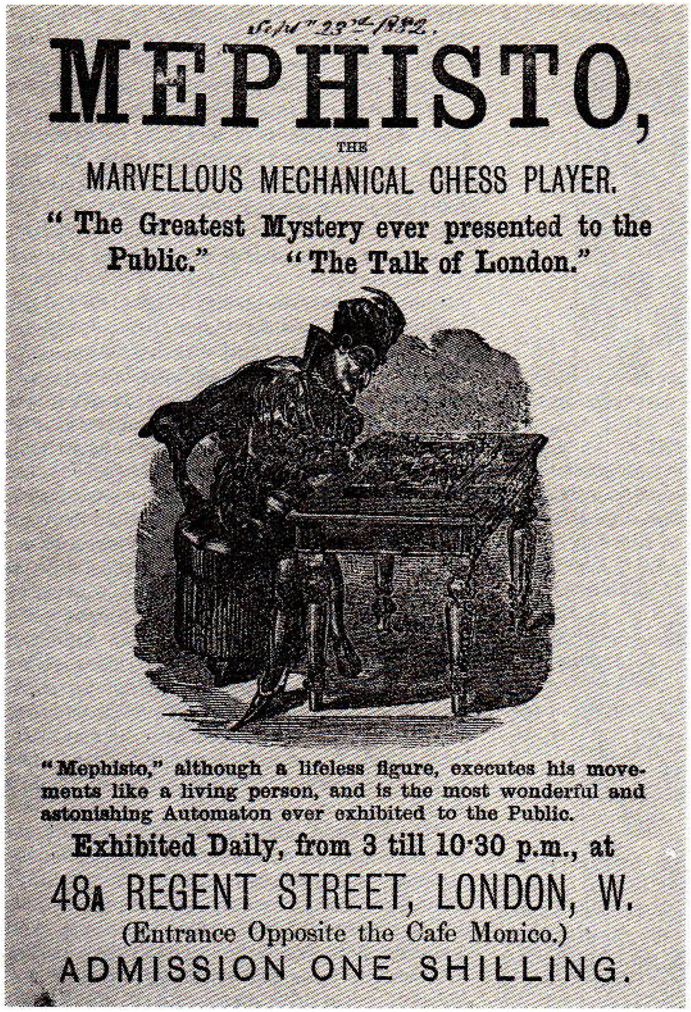
MEITNER VARIATION, 520 in the SCOTCH GAME, named after STEINITZ's college friend Philipp Meitner (1838–1910) of Vienna. Both he and Bernhard Fleissig, after whom the line is sometimes named, played it in the 1880s.

MENCHIK, VERA FRANCEVNA (1906–44), Woman World Champion from 1927 until her death. Daughter of a Czech father and an English mother, Menchik was born in Moscow, learned chess when she was nine, settled in England around 1921, and took lessons from MARÓCZY a year or so later. In 1927 FIDE organized both the first Olympiad and the first world championship tournament for women. These events were run concurrently, except in 1928, until the Second World War began, and Menchik won the women's tournament every time: London 1927 (+10=1); Hamburg 1930 (+6=1−1); Prague 1931 (+8); Folkestone 1933 (+14); Warsaw 1935 (+9); Stockholm 1937 (+14); and Buenos Aires 1939 (+17=2). She played in her first championship tournament as a Russian, the next five as a Czech, and the last as a Briton. She also won two matches against her chief rival, the German-born Sonja Graf (*c.*1912–65): Rotterdam, 1934 (+3−1), and Semmering, 1937 (+9=5−2). In international tournaments which did not exclude men Menchik made little impression; one of her best results was at Maribor 1934 (about category 4) when she took third place after PIRC and L. STEINER ahead of SPIELMANN. In 1937 she married the English chess organizer Rufus Henry Streatfeild Stevenson (1878–1943). A chess professional, she gave lessons, lectures, and displays, and was appointed manager of the short-lived National Chess Centre in 1939. In 1942 she defeated MIESES in match play (+4=5−1). She, her younger sister Olga (also a player), and their mother were killed in a bombing raid.

Her style was positional and she had a sound understanding of the ENDGAME. On occasion she defeated in tournament play some of the greatest masters, notably EUWE, RESHEVSKY, and SULTAN KHAN. Men she defeated were said to belong to the Menchik club. When world team championships for women (women's chess Olympiads) were commenced in 1957 the trophy for the winning team was called the Vera Menchik Cup.

MENGARINI VARIATION, 174, largely forgotten line in the KING'S INDIAN DEFENCE, named after Ariel Aldace Anteo Mengarini (1919–).

MEPHISTO, the best of the so-called chess AUTOMATONS. Unlike the TURK and AJEEB it had no man concealed within but was operated from another room by electro-mechanical means. The builder was an Alsatian, Charles Godfrey Gumpel (*c.*1835–1921), who moved to London in his early years. He made surgical appliances and had many patents to his credit including one for steering ships by electricity. He was a supporter of homoeopathy and wrote many pamphlets on topics such as natural immunity against cholera or the prevention of sudden death from internal causes. Mephisto was first shown in 1878 and later that year won a handicap tournament in London. Although it



Septr 23rd/1882.

MEPHISTO,

THE

MARVELLOUS MECHANICAL CHESS PLAYER.

"The Greatest Mystery ever presented to the Public." "The Talk of London."

"Mephisto," although a lifeless figure, executes his movements like a living person, and is the most wonderful and astonishing Automaton ever exhibited to the Public.

Exhibited Daily, from 3 till 10·30 p.m., at

48A REGENT STREET, LONDON, W.

(Entrance Opposite the Cafe Monico.)

ADMISSION ONE SHILLING.

Mephisto in London, 1882

entered no more competitions. Mephisto was shown regularly for about ten years, even having its own club in London at one time. GUNSBERG was the usual operator but when Mephisto went to Paris in 1889 it was worked by Jean Taubenhaus (1850–1919). Subsequently the machine was dismantled. No one succeeded in discovering how the automaton was operated but it was compared favourably with the pneumatically-operated whist-playing android exhibited by the great illusionist Maskelyne. This was Psycho, a head and chest mounted on a glass pillar, obviously incapable of hiding the smallest child.

K. Whyld, 'The English Devil', *British Chess Magazine*, July 1977.

MERAN VARIATION, 68, one of the main variations of the SEMI-SLAV DEFENCE to the QUEEN'S GAMBIT Declined. Black delays acceptance of the gambit pawn, capturing when it suits his own plans; he seeks active play on the queen's side, making an extended fianchetto for his light bishop which then bears down on the central squares. The idea originated in Russia and was played, for example, in the game Capablanca–Bernstein, Moscow, 1914; but it came into fashion only after its adoption by RUBINSTEIN and TARTAKOWER during the Meran tournament 1924.

MEREDITH, a problem in which there are from 8 to 12 men including the kings on the board. The name originated in 1915 when the GOOD COMPANION CHESS PROBLEM CLUB organized a composing tourney for such problems in honour of the American composer William Meredith (1835–1903).

MESTEL, ANDREW JONATHAN (1957–), English player, British Champion 1976 and 1983, International Grandmaster (1982). He came second (+4=4−1) equal with QUINTEROS and STEAN after HORT at London 1977, and played in the English OLYMPIAD team from 1976.

METGER VARIATION, 459, standard line in the FOUR KNIGHTS OPENING, sometimes called the Metger Unpin Variation. Black's idea is to get rid of the pin on his king's knight. In 1893 Johannes Metger (1850–1926) played the variation in a tournament held at Kiel, where he then lived.

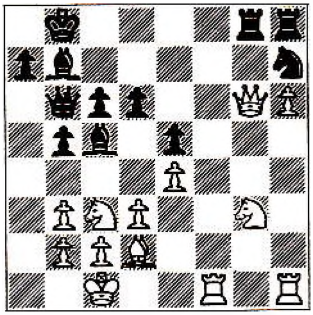
MIDDLE-GAME, the phase of the game generally beginning between the 11th and 20th moves that follows the opening. However, the change from one to the other is often imperceptible, with no clear demarcation.

MIESES, JACQUES (1865–1954), German-born Jewish player and author from Leipzig, International Grandmaster (1950), International Arbiter (1951). He never assimilated the positional ideas of STEINITZ and TARRASCH; instead he preferred to set up a game with the direct object of attacking the enemy king, a style that brought him many BRILLIANCY PRIZES but few successes in high-level play. His best result was at Vienna 1907, the first Trebitsch Memorial tournament, when he won first prize (+9=2−2) ahead of DURAS, MARÓCZY, and SCHLECHTER. Later in the year he shared third prize with NIMZOWITSCH after BERNSTEIN and RUBINSTEIN in a 28-round tournament at Ostend. He played 25 matches, mostly short, and won six of them including a defeat of Schlechter in 1909 (+2=1).

Mieses reported chess events, edited chess columns, and wrote several books. In 1921 he published a supplement to the eighth edition of Bilguer's HANDBUCH, and he revised several editions of DUFRESNE's popular *Lehrbuch des Schachspiels*. He also organized chess events, including the tournament at San Sebastian in 1911 for which he insisted that competitors were paid for travel and board, a practice that later became normal. After living in Germany for 73 years he escaped the clutches of the Nazis and sought refuge in England. A prim, courteous, and dignified old gentleman, still upright in bearing, he became widely liked in his adopted country. Asked about his lameness in one leg, caused by a street accident in 1937, he merely answered 'it was my turn to move.' Soon after naturalization he became the first British player to be awarded the International Grandmaster title. A generation before him his uncle Samuel Mieses (1841–84) had been a German player of master strength.

Mieses–Janowski Paris 1900 Vienna Game

1 e4 e5 2 Nc3 Nf6 3 Bc4 Bc5 4 d3 d6 5 f4 Nc6 6 f5 Na5 7 Qf3 c6 8 g4 h6 9 h4 b5 10 Bb3 Nxb3 11 axb3 h5 12 gxh5 Nxh5 13 Nge2 Qb6 14 Ng3 Nf6 15 Bg5 Bb7 16 h5 Nh7 17 Bd2 0-0-0 18 h6 g6 19 0-0-0 Rhg8 20 fxg6 fxg6 21 Rdf1 Kb8 22 Qf7 Rh8 23 Qxg6 Rdg8



24 Qg7 Bc8 25 Nf5 Bxf5 26 Rxf5 Bb4 27 Kb1 Bxc3 28 bxc3 Nf8 29 Rhf1 Ng6 30 Qd7 Rd8 31 Qe6 Nf4 32 Bxf4 exf4 33 R5xf4 Qc5 34 Rf7 Qg5 35 Rf8 Qc5 36 Qe7 Black resigns. For this game Mieses was awarded a brilliancy prize.

MIESES OPENING, 17, played by BODEN in the 1850s and by MIESES in his match against TEICHMANN, 1910; in Spain it is called the Valencia Opening.

MIESES VARIATION, 524 in the SCOTCH GAME, first analysed by Eugen von Schmidt of Moscow in *Schachzeitung*, 1865, recommended by STEINITZ in his *Modern Chess Instructor*, 1889, and played four times by MIESES at Hastings 1895.

MIKENAS, VLADAS IVANOVICH (1910–), Estonian-born player who settled in Lithuania in 1931, International Master (1950), International Arbiter (1968), International Correspondence Chess Master (1971), journalist. In tournament play his best achievement was at Kemeri–Riga 1939 when he came fourth after FLOHR, STÅHLBERG, and SZABÓ ahead of BOGOLJUBOW and PETROV; and his best win, shared with the Bulgarian Luben Dimitrov Spassov (1943–), was at Lublin 1971 (about category 6). Mikenas played for Lithuania in five Olympiads from 1931 to 1939, won the national championship in 1936, the Lithuanian State Championship in 1947, 1948, and 1961, and competed in nine USSR championships from 1940 to 1970, achieving his best result, equal fifth, in 1944.

MIKENAS VARIATION, 138, a sharp attacking line in the MODERN BENONI espoused by MIKENAS from the mid-1950s.

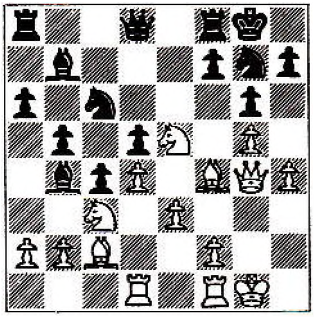
MILES, ANTHONY JOHN (1955–), English player, International Grandmaster (1976). While a student at Sheffield University he entered and won by a margin of one and a half points the World Junior Championship, Manila 1974. The following year his university awarded him an honorary MA degree for his chess achievements. Without completing his studies he embarked upon a professional chess career beginning, at grandmaster level, with a tournament victory at London 1975

(+6=3−1). The best of his many tournament victories since then were: Amsterdam 1976, equal with KORCHNOI; Amsterdam 1977 (+7=7−1); Biel 1977 (+8=6−1); London 1980, category 13 (+6=5−2), equal with ANDERSSON and Korchnoi ahead of LARSEN; Las Palmas 1980 (+6=5) equal with GELLER and PETROSYAN; Vrbas 1980 (+4=6−1) ahead of Petrosyan; and Baden-Baden 1981 (+6=7) equal with RIBLI ahead of Korchnoi. Miles also played in two category 14 tournaments at Tilburg, coming second (+5=4−2) after KARPOV ahead of HORT and HÜBNER in 1977 and coming third (+4=4−3) equal with DJINDJIHASHVILI and Hübner after PORTISCH and TIMMAN in 1978.

Miles was the first English-born player to become a FIDE grandmaster for over-the-board play. Apparently introverted, he studies alone; he often questions accepted opinion on the opening phase, for which he has developed an interesting repertoire of his own. Not content merely to score well in a tournament he strives for first prize, playing aggressively and without fear of his opponents' reputations. (See COLOUR-WEAKNESS; SWINDLE.)

Miles–Spassky Montilla 1978 Queen's Indian Defence

1 d4 Nf6 2 Nf3 b6 3 c4 e6 4 Bf4 Bb7 5 e3 Be7 6 h3 0-0 7 Nc3 d5 8 cxd5 exd5 9 Bd3 c5 10 0-0 Nc6 11 Ne5 c4 12 Bc2 a6 13 g4 b5 14 g5 Ne8 15 Qg4 g6 16 Rad1 Ng7 17 h4 Bb4



18 Nd7 Bc8 19 Nxd5 Kh8 20 N5f6 Ra7 21 d5 Ne7 22 Be5 Rxd7 23 h5 Rxd5 24 Qf4 Rxd1 25 Rxd1 Qa5 26 Ne8 f6 27 gxf6 Kg8 28 Nxg7 Black resigns.

MILNER-BARRY VARIATION, 151, sometimes called the Zurich Variation, a line in the NIMZO-INDIAN DEFENCE introduced by the English player Philip Stuart Milner-Barry (1906–). He used it first in the Premier Reserves tournament, Hastings 1928–9, then in several British championships and at London 1932. The variation became more widely known after it was played at Zurich 1934.

MINCKWITZ, JOHANNES (1843–1901), German player and writer, merchant. He edited *Deutsche Schachzeitung* 1865–76 and 1879–86 and also some important chess columns such as that in the *Leipziger Illustrirten Zeitung*. As a player his results were modest, his best being a second place at Barmen 1869 after ANDERSSEN ahead of ZUKERTORT and a first place shared with WEISS and A. SCHWARZ at Graz 1880 (Schwarz winning the play-off). Minckwitz wrote a few chess books, among them *Der Humor in Schachspiel* (1885), but his life ended tragically: while mentally unbalanced he threw himself under a tram, lost both arms, and died next day.

MINCKWITZ VARIATION, 440 in the SPANISH OPENING, much played by MINCKWITZ around 1865. The line was later abandoned in favour of 6 Qe2.

MINIATURE, a composition with seven or fewer men including the kings on the board; a SHORT GAME or a BREVITY.

MINIĆ, DRAGOLJUB (1937–), International Master (1964), a Yugoslav player who was joint winner of the national championship in 1962. Minić shared first prize in two tournaments of about category 8, Varna 1967 and Zagreb 1971. He played for his country in the Olympiads of 1962 and 1970.

MINIMAL, a composition in which the side that has to fulfil the stipulations (normally White) has only one man other than his king.

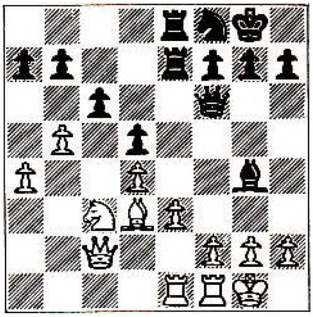
MINOR EXCHANGE, the exchange of a knight for a bishop. TARRASCH, who invented the term, said that the player whose knight is exchanged gains the minor exchange. He preferred bishops to knights, but whether the bishop is the stronger piece depends upon the PAWN FORMATION. The bishop might be stronger in open positions, although the knight would often hold its own if it could gain a foothold in the CENTRAL ZONE. The knight may be stronger in blocked positions and may be decisively advantageous if opposed by a BAD BISHOP.

MINORITY, a number of pawns opposed by a large number (a majority) on a localized part of the board.

MINORITY ATTACK, an attack by a minority (of pawns) against a majority with the aim of creating pawn weaknesses in the opponent's position. Such an attack, desirable only for certain pawn formations, is commonly associated with the EXCHANGE VARIATION of the QUEEN'S GAMBIT Declined. After PILLSBURY had pioneered such an attack STEINITZ played it successfully against Lee at London 1899. HOFFER, annotator for the tournament book, wrote with his customary lack of insight, 'the plan of attacking . . . practically four pawns with two should not succeed.'

Pillsbury–Showalter 5th match game, New York, 1898 Queen's Gambit Declined, Exchange Variation

1 d4 d5 2 c4 e6 3 Nc3 Nf6 4 Bg5 Be7 5 e3 Nbd7 6 Nf3 0-0 7 cxd5 exd5 8 Bd3 c6 9 Qc2 Re8 10 0-0 Nf8 11 Ne5 Ng4 12 Bxe7 Qxe7 13 Nxg4 Bxg4 14 Rae1 Qf6 15 a4 Re7 16 b4 Rae8 17 b5



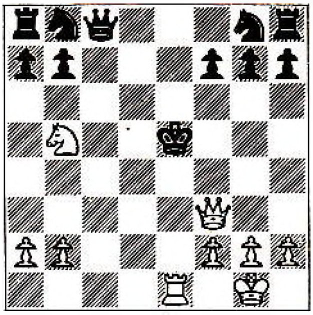
The minority attack is in full swing. 17 . . . Qg5 18 f4 Qf6 19 Qd2 Bf5 20 a5 Qg6 21 Bxf5 Qxf5 22 a6 cxb5 23 Nxb5 Qd7? 24 axb7 a6 25 Nc3 Qxb7 26 Rb1 Qc6 27 Rfc1 Qd6 28 Nd1 Ng6 (Black has defended weakly and soon finds he cannot defend both of his isolated pawns.) 29 g3 h5 30 Qc2 h4 31 Qh5 hxg3 32 hxg3 Nf8 33 Rc5 Rd8 34 Rbc1 g6 35 Qf3 Ne6 36 Rc8 Kg7 37 Rxd8 Nxd8 38 Rc5 Ne6 39 Qxd5 Qb6 40 Rc1 Qb4 41 Nf2 Qd2 42 Qe5+ f6 43 Qxf6+ Kxf6 44 Ne4+ Kf5 45 Nxd2 g5 46 d5 gxf4 47 gxf4 Nxf4 48 exf4 Kxf4 49 Rc5 Rd7 50 Nc4 Ke4 51 d6 Kd4 52 Rc7, and White won.

MINOR PIECE, the bishop or the knight. The endgames K+B v.K and K+N v. K are drawn.

MIRROR MATE, a mate in which eight squares adjoining the king's position are unoccupied.

Browne–Quinteros Wijk aan Zee 1974 Sicilian Defence, Moscow Variation

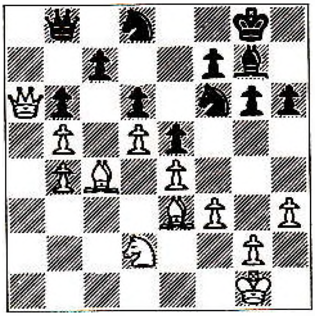
1 e4 c5 2 Nf3 d6 3 Bb5+ Bd7 4 Bxd7+ Qxd7 5 c4 Qg4? (Black goes PAWN SNATCHING.) 6 0-0 Qxe4 7 d4 cxd4 8 Re1 Qc6 9 Nxd4 Qxc4 10 Na3 Qc8 11 Bf4 Qd7 12 Nab5 e5 13 Bxe5 dxe5 14 Rxe5+ Be7 15 Rd5 Qc8 16 Nf5 Kf8 17 Nxe7 Kxe7 18 Re5+ Black resigns. The diagram shows the mirror mate that would occur after 18 . . . Kf6 19 Qf3+ Kxe5 20 Re1.



MOBILITY, freedom of movement for the pieces and pawns. A player's principal aim in the opening and one of his aims at any stage of the game is to obtain greater mobility, the normal prerequisite for an attack. If he has greater mobility for his pieces he may combine them more easily or regroup them more quickly. (See POSITIONAL PLAY, SPACE.) PHILIDOR showed that greater mobility for the pawns (a more flexible or more elastic pawn formation) could also be advantageous.

Tarrasch–Teichmann Ostend 1905 Spanish Opening, Close Defence

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5 0-0 Be7 6 Re1 d6 7 c3 0-0 8 h3 Bd7 9 d4 h6 10 Bc2 Re8 11 Nbd2 Bf8 12 Nf1 g6 13 Ng3 Bg7 14 Be3 Kh7 15 Qd2 Qe7 16 d5 Nd8 17 c4 a5 18 b3 b6 19 a3 Nb7 20 b4 Ra7 21 Qc3 Ng8 22 Nd2 Rea8 23 f3 Nf6 24 Bb3 Be8 25 Rac1 Nd7 26 Qc2 Bf8 27 Ne2 Bg7 28 Nc3 Nf6 29 Nb5 Bxb5 30 cxb5 Ne8 31 Qd3 axb4 32 axb4 Nd8 33 Qf1 Qd7 34 Ra1 Qc8 35 Rxa7 Rxa7 36 Ra1 Rxa1 37 Qxa1 Qb8 38 Qa6 Nf6 39 Bc4 Kg8



White has more space in which to move his pieces, i.e. they have greater mobility. By a series of manœuvres on both flanks he further restricts his opponent's mobility and increases his own. His DOUBLED PAWNS are a source of strength: they cramp Black's game and cannot be attacked.

40 g3 Kf8 41 h4 Nd7 42 Bf1 Ke8 43 Bh3 Bf8 44 Nc4 h5 45 g4 Be7 46 Bf2 Bf6? 47 gxh5 gxh5 48 Kh1 Qb7 49 Ne3 Nf8 50 Nf5 Qb8 51 Qa1 Ng6 52 Bg3 Bh8 53 Kh2 Qb7 54 Bg2 Qc8 55 Qc1 Qd7 56 Bh3 Kf8 57 Qh6+ Kg8 58 Qxh5 Qe8 59 Qg5 Kf8 60 h5 Nf4 61 Bh4 f6 62 Qh6+ Kg8 63 Bxf6 Nf7 64 Ne7+ Qxe7 65 Qxh8+ Nxh8 66 Bxe7 Nf7 67 Be6 Nxh5 68 Bd8 Black resigns.

MODEL, ABRAM YAKOVLEVICH (1895–1976), Soviet player and chess instructor. Throughout his tournament career, which began in the mid 1920s, Model played always in Russia and usually in Leningrad, his home city. He entered the USSR Championship only twice, in 1927 and 1929, on the first occasion sharing third prize with DUZ-KHOTIMIRSKY after the joint prize-winners BOHATIRCHUK and ROMANOVSKY. Playing *hors concours* he tied for first prize in the Belorussia SSR Championship 1928. Around this time he became BOTVINNIK's trainer. He won the championship of Leningrad in 1944 while he was director of the chess club at the Pioneers' Palace, where in the same year KORCHNOI took his first lessons.

MODEL MATE, a PURE MATE in which all the attacker's men with the possible exception of his king and his pawns take part. In BOHEMIAN problems model mates are always required but otherwise they are no longer in fashion. The term was invented in 1902 by the English composer Henry D'Oyly Bernard (1878–1954) as a substitute for 'pure and economical mate'.

MODENA, an Italian town near Bologna. It was long ruled by the Este family who built up a fine library and encouraged chess. In the 18th century DEL RIO, LOLLI, and PONZIANI lived there. (See SCHOOLS OF CHESS.)

MODERN BENONI, 135, one of the most popular variations of those that have the characteristics of the BENONI DEFENCE, 20. Black usually continues by fianchettoing his dark bishop. (See BISHOPS OF OPPOSITE COLOUR; GHEORGHIU; NUNN; POSITIONAL SACRIFICE; SAVON; SUETIN.)

MODERN DEFENCE, 677, the ROBATSCH DEFENCE, or an alternative name for the PIRC–ROBATSCH SYSTEM.

MODERN PAULSEN, 272, a variation of the SICILIAN DEFENCE developed by TARTAKOWER in the 1920s, often characterized by the development of Black's queen on c7.

MODERN VARIATION, 299 in the CARO–KANN DEFENCE; 583 in the KING'S GAMBIT Accepted. The term is relative.

MØLLER ATTACK, 485, standard line in the ITALIAN OPENING analysed by the Danish player Jørgen Møller (1873–1944) in *Tidsskrift for skak*, 1898. Black is prevented from playing . . . Pd7–d5, a move that often frees his game in this opening.

MØLLER DEFENCE, 369 in the SPANISH OPENING, an old line revived by Møller, whose analysis was published in *Tidsskrift for skak*, 1903.

MONTICELLI, MARIO (1902–), Italian player, International Master (1950), winner of the national championship in 1930, 1934, and 1939. He was a regular competitor in tournaments in the 1920s and 1930s, his best performance being at Budapest 1926 when he tied with GRÜNFELD for first prize ahead of RUBINSTEIN and RÉTI. Monticelli played in five Olympiads from 1927 to 1935. A journalist, for some time head of the foreign department of *Corriera della Sera* and correspondent of the International News Service, he contributed articles about chess and other subjects to many periodicals.

MONTICELLI TRAP, 163, a trap in the BOGOLJUBOW DEFENCE that may also occur by transposition from the CAPABLANCA VARIATION of the QUEEN'S INDIAN DEFENCE. 10 Ng5 threatens mate and after 10 . . . Qxg5 11 Bxb7 White wins the exchange. The STEMGAME is Monticelli–Prokeš, Budapest 1926.

MORALITIES, ALLEGORIES with an uplifting message. The most important of these is by CESSOLE; see also GESTA ROMANORUM and INNOCENT MORALITY. Whatever benefits moralities brought to the public, they brought two in particular to chess: they helped to make the game more widely known and they contributed to the breakdown of ecclesiastical prejudice against the game. On the other hand moralities were sometimes inaccurate about the method of play, being more concerned with making the pieces display the required quality, and fictions later regarded as historical fact were created. For example, Cessole gave each pawn a different name, which led to the false belief that pawns at that time were separately identified.

MORE-MOVER, a DIRECT MATE PROBLEM in which White is to play first and to give mate in a specified number of moves greater than three.

MORPHY, PAUL CHARLES (1837–84), American player who defeated three of Europe's leading masters in 1858 and then retired from the game. Born in New Orleans of Creole descent, Morphy developed exceptional talent at an early age. His family indulged him and from the age of 8 he played hundreds of games against the best players of New Orleans. At 13 he could beat them all, and was already one of the best players in the USA. For a time he applied himself to his studies, receiving the degree of LL B in 1857. Later that year he won a national tournament at New York. He went to Europe in 1858 and startled the chess world by beating LÖWENTHAL (+9=2–3), HARRWITZ (+5=1–2), and ANDERSSEN (+7=2–2) within the space of six months, proving to himself and his contemporaries that he was the best player in the world. He returned to the USA, and for a year wrote a chess column in the *New York Ledger*, for which he received $3,000. He was assisted by another player who along with the editor found Morphy 'incorrigibly lazy'. He seemed incapable of work and did nothing for the rest of his life except make two abortive attempts to set up a law practice. His unpopular decision not to side with the Confederacy during the Civil War, the shattered economy of the South, and, not least, his weakness of character made failure a certainty. Increasingly withdrawn from society, he suffered in his last years from delusions of persecution. He was looked after by his mother and younger sister until he died of a stroke while taking a bath.

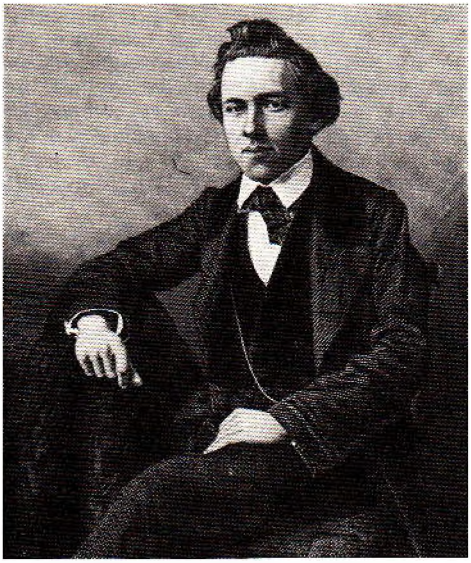
Morphy did not give up chess because of disenchantment with the conduct of some European players, as is often supposed: before he went abroad he had decided to give up the game upon his return. He shared his family's belief that chess was no fit occupation for a grown man, but he was not capable of doing anything else. His addiction to chess is attested by the numerous games he played and by the 'chess fever' (his own phrase) that assailed him from time to time. He kept in touch with chess affairs during his long retirement. He visited Paris in 1863 and 1867 where he played privately and met KOLISCH, PETROFF, and other players; but he would not visit the chess haunts, fearing to demean himself by meeting professional players. Anderssen, in a letter to LASA (31 Dec. 1859), refers to Morphy's need to prove himself at chess: 'Morphy . . . treats chess with the earnestness and conscientiousness of an artist. With us, the exertion that a game requires is only a matter of distraction, and lasts only as long as the game gives us pleasure; with him, it is a sacred duty. Never is a game of chess a mere pastime for him, but always a problem worthy of his steel, always a work of vocation, always as if an act by which he fulfils part of his mission.' When Morphy gave up chess he pined.

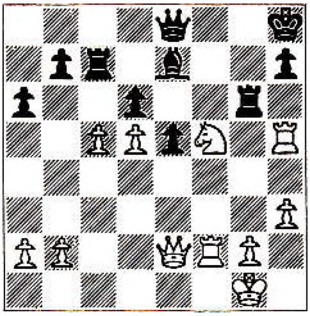
Short of stature, slight of frame, with a pale unbearded face, delicate white hands, and feet 'preternaturally small', Morphy could have passed for a woman. His dress was immaculate, his manners impeccable, his nature uncommunicative and introverted. His memory was exceptional: he could recite verbatim most of the Civil Code of Louisiana, and he could recall innumerable games of chess. In Europe in 1858 he fell into the hands of a journalist, Frederic Milnes Edge (c.1830–82), who described Morphy's exploits as 'Narcissus defying the Titans'. Negotiations for matches with STAUNTON and Anderssen reveal a deviousness so uncharacteristic of Morphy that Edge's influence must be suspected. It was Edge who induced Morphy unwillingly to sign a letter that stirred up a small squabble with Staunton, and who obtained a medical certificate (which he posted direct to Morphy's family) so that Morphy should prolong his stay in Europe and gather fresh triumphs. Edge found it profitable to report these, and when they ceased (Jan. 1859) Edge's 'friendship' also ceased. In March 1859 he wrote, in an unpublished letter, 'I have been a lover, a brother, a mother to you; I have made you an idol, a god . . .'

Morphy came to Europe well versed in openings knowledge, to which he added no significant innovations; when outside the bounds of his knowledge he played the opening no better than others. In both tactical skill and technique, however, he outdistanced all rivals. Anderssen and Löwenthal frequently gained strong advantages against him but they rarely won these games: Morphy could win his WON POSITIONS, and he often drew LOST POSITIONS. His technique, not equalled until the 1870s, produced many games in clean-cut style that have never lost their appeal to chess-players. After the opening Morphy usually commenced an attack as was the style of the time, but there were a few remarkable exceptions. His third, fourth, and fifth match games against Harrwitz were among the best he played, foreshadowing the POSITIONAL PLAY of a later age. (See FRIENDLY GAME.)

Morphy–Harrwitz 4th match game Paris 1858 Philidor Defence

1 e4 e5 2 Nf3 d6 3 d4 exd4 4 Qxd4 Nc6 5 Bb5 Bd7 6 Bxc6 Bxc6 7 Bg5 f6 8 Bh4 Nh6 9 Nc3 Qd7 10 0-0 Be7 11 Rad1 0-0 12 Qc4+ Rf7? (Black should have moved his king. Instead he sets a trap hoping for 13 e5 Qg4 which would have equalized.) 13 Nd4 Ng4 14 h3 Ne5 15 Qe2 g5 16 Bg3 Rg7 17 Nf5 Rg6 18 f4 gxf4 19 Rxf4 Kh8 20 Rh4 Bf8 21 Bxe5 fxe5 22 Rf1 Qe6 23 Nb5 Qg8 (Euwe notes that after 23 . . . Qd7 24 Qh5 or 23 . . . Bxb5 24 Qxb5 White would also have retained an advantage.) 24 Rf2 a6 25 Nxc7 Rc8 26 Nd5 Bxd5 27 exd5 Rc7 28 c4 Be7 29 Rh5 Qe8 30 c5


Paul Morphy, engraving by D. J. Pound, 1859



The positional phase is over. With this DIVERSIONARY SACRIFICE which decoys the rook at c7 the attack begins. 30 . . . Rxc5 31 Rxh7+ Kxh7 32 Qh5+ Kg8 33 Nxe7+ Kg7 34 Nf5+ Kg8 35 Nxd6 Black resigns. 'In no single respect could Morphy's play in this game be improved'—Euwe.

Maróczy, *Paul Morphy—Sammlung der von ihm gespielten Partien mit ausführlichen Erläuterungen* (1909), reprinted in 1979 with a foreword by Korchnoi; P. W. Sergeant, *Morphy's Games of Chess* (1915, reprinted 1957); D. Lawson, *Paul Morphy, the Pride and Sorrow of Chess* (1976) is an extensive collection of biographical data from 19th-century sources; Frances Parkinson Keyes, *The Chess Players* (1960), a novel.

MORPHY ATTACK, 469, the most popular continuation from the NORMAL POSITION of the EVANS GAMBIT. J. H. BLACKBURNE was probably the first master to use this line consistently, but it had been played earlier by BOURDONNAIS in his 84th match game against McDONNELL, 1834.

MORPHY DEFENCE, 568, the BLEDOW VARIATION of the BISHOP'S GAMBIT.

Also 352, the move 3 . . . a6 played against the SPANISH OPENING. This move, first given by DEL RIO, played by STANLEY in the match with Rousseau in 1845 and by LÖWENTHAL against MORPHY in 1858, became popular after its successful adoption by Morphy. In 1889 STEINITZ wrote: 'on principle this [move] ought to be disadvantageous as it drives the bishop where it wants to go.' His view has not prevailed. More than a dozen other replies have been tried on Black's third move but 3 . . . a6 is more often played than all of them put together.

MORPHY GAMBIT, 237, the MORRA GAMBIT.

MORPHY VARIATION, 504, the KIESERITZKY ATTACK. Also 610, the CAMPBELL VARIATION of the KING'S GAMBIT Accepted, usually called the E. Morphy Variation after MORPHY'S uncle and chess instructor Ernest Morphy (1807–74).

MORRA GAMBIT, 237 in the SICILIAN DEFENCE. This line, which recurs from time to time, was advocated in the 1940s by the French player Pierre Morra (1900–69) and is also called the Fleissig, Matulović, Morphy, or Rivadavia Gambit.

MORTIMER, JAMES (1833–1911), American player, journalist, playwright. Employed in the US Diplomatic Service from 1855 to 1860, he was based in Paris, and for his work the Emperor Napoleon III awarded him the Cross of the Legion of Honour. He remained as a journalist in Paris until 1870 when he (like the Emperor) settled in England. There he became proprietor of a London newspaper, *Figaro*, to which STEINITZ contributed an excellent chess column. The paper ceased publication when Mortimer went to prison rather than reveal the identity of a contributor whose work resulted in a libel action. Mortimer was successful as a playwright with more than 30 London productions to his name. While reporting Spain's first international tournament, which took place at San Sebastian, he caught pneumonia and died. (See PION COIFFÉ.)

MORTIMER DEFENCE, 433, a weak reply to the SPANISH OPENING probably devised for the purpose of setting the MORTIMER TRAP, a shallow device.

MORTIMER TRAP, 434 in the SPANISH OPENING. Black wins a piece: 5 Bc4 Qa5+, or 5 Nc4 d6 (not 5 . . . cxb5 6 Nd6 mate) 6 Ba4 b5.

MOSCOW VARIATION, 105, the DURAS VARIATION of the QUEEN'S GAMBIT Declined, from the games Bogoljuhow–Marshall and Duz-Khotimirsky–Bohatirchuk, Moscow 1925; 260 (see MIRROR MATE) and 281, two sound attacking lines in the SICILIAN DEFENCE, unrelated to one another, both developed in the 1930s; 384, the HOWELL ATTACK in the SPANISH OPENING.

MOTZKO ATTACK, 378 in the SPANISH OPENING, tested by Motzko in correspondence play around 1910, and played in the game Breyer–Spielmann, Pistyan 1912. Franz Motzko, a citizen of Trzynietz (now Cieszyn) on the Czech–Polish border, was editor from a distance of a chess column in the Viennese newspaper *Reichspost* before the dissolution of the Austro-Hungarian Empire.

MOURET, JACQUES-FRANÇOIS (*c.*1787–1837), French player. A great-nephew of PHILIDOR and pupil of DESCHAPELLES, he became chess tutor of the future king, Louis-Philippe. 'He was a clever fellow, sharp, gay, lively, amusing, and had studied seriously the theory of chess, by which he made his living. His talent redeemed a little the rudeness of his manner and a certain licentiousness which he indulged in. He used to be in a continual state of semi-intoxication', wrote Delannoy. Mouret was one of the most successful operators of the TURK. Of more than 300 games in which he gave the odds of pawn and move, he lost only 6 while inside the AUTOMATON, and a collection of 50 of the best of these games was published in 1820. In 1834, to meet his need for drink, he sold the secret of the Turk, the only one of the many operators to break his vows.

MOVE, (1) the transfer of a man to another and vacant square; the transfer of a man to a square occupied by an enemy man which is then removed from the board (a CAPTURE); CASTLING, the only move for which two men are transferred; an EN PASSANT capture; PROMOTION; to make a move, i.e. to make a SINGLE-MOVE.

A move is completed when the player's hand no longer touches either the man that has been moved (for castling this means the rook) or the substituted piece in the case of promotion. Completion also requires that a pawn on the eighth rank or a captured man shall have been removed from the board. Sometimes a player moves a man to a square and picks it up again without releasing his hold; he is then bound by the TOUCH AND MOVE LAW. In competition play the move is not completed until the player has stopped his clock unless mate or stalemate has already ended the game.

The moves of games, studies, and orthodox problems are counted by the number of white moves. In this sense a move means two single-moves (one by White, one by Black), or a single-move by White. A game of 40 moves, for example, would consist of 40 single-moves by

White and 39 or 40 single-moves by Black. A record of the moves of a game is called a score.

MOVE, (2) the turn to play. For example, a player may say 'It is White's move' or 'White has the move.' See LOSE THE MOVE.

MURRAY, HAROLD JAMES RUTHVEN (1868–1955), foremost chess historian, school inspector. His *A History of Chess* (1913), perhaps the most important chess book in English, was the result of about 14 years of research inspired by LASA, and grounded on van der LINDE's work. During that period Murray contributed 35 articles to the *British Chess Magazine*, some of which outlined his discoveries. Most of the 900-page *History* is concerned with the evolution of modern chess from its oriental precursor up to the 17th century. He learned Arabic so that he could read important manuscripts, and in addition to his own circle he was able to solicit help from colleagues of his father Sir James A. H. Murray, editor-in-chief of the *Oxford English Dictionary*; he was also aided by J. G. WHITE, with both advice and the loan of rare books from the Cleveland collection, and by many others. His book includes an authoritative account of both MANSŪBAT and MEDIEVAL PROBLEMS. (See also HISTORY OF CHESS.) In 1952 he published a companion volume, *A History of Board Games other than Chess*.

While the scholarship of his chess book has never been questioned it is too detailed for the average chess-player. Aware of this problem, Murray wrote a briefer work approaching the topic in a more popular way. The manuscript, unfinished at his death, was completed and published in 1963 as *A Short History of Chess*. (See CIVIS BONONIAE.)

MUSIC AND CHESS. Some great players have been first-class musicians, like TAIMANOV. Conversely Adolf Brodsky (1851–1929), one-time conductor of the Hallé Orchestra, was a first-class player. Robert Schumann said that music might be compared to chess, the queen having supreme power might symbolize melody, but with the king as representative of harmony there would rest the final issue. Mendelssohn, also a strong player, won the majority of games against his regular opponent in Paris, 1831–2. When his opponent claimed they were equal Mendelssohn said, 'We play equally well—quite equally—only I play a very little better.' Those who reached the top in both fields include PHILIDOR who played chess and composed music and Heinrich Rudolf Willmers (1821–78) who played piano music and composed chess problems. Once, during a recital in Copenhagen, Willmers stopped suddenly, wrote on his cuff, and then continued. He explained afterwards that he had been struggling for a week to solve a difficult chess problem when the solution came to him in a flash. 'I had to jot it down to get it out of my head and let me concentrate entirely on my playing.'

Many songs or minor compositions celebrate chess occasions or bear chess-related titles, but the only major work other than ballet (see THEATRE AND CHESS) appears to be the opera *Das Schachturnier* (*Le Tournoi aux échecs*) by Eberwein. The publisher's serial number indicates that the overture dates from 1819, many years before the first chess tournament. It is not known if this work was ever performed.

MUST-CAPTURE CHESS, an unorthodox game in which a capture must be made if possible although a player may choose which capture to make if he has an option; otherwise the normal laws of chess are observed. This game is described in the ALFONSO MS (1283) where it is called the forced game or, supposedly having been invented by maidens from Morocco (which suggests an Islamic origin), *juego de Doncellas*; hence, in English, the maidens game.

In the middle of the 20th century the American composer Mannis Charosh (1906–) devised 'series must-capture chess', a modification of the maidens game. If after a capture the capturing man can make another capture this must be made, and in a like manner further captures by the same man must be made if possible. Thus a player may make several consecutive single-moves (captures) on his turn to play.

MUTATE, see BLOCK.

MUZIO GAMBIT, 597, variation of the KING'S GAMBIT in which White sacrifices a knight for a strong attack. Mentioned by POLERIO, after whom it is sometimes named, the gambit was examined by SARRATT who published an excellent analysis in his *New Treatise* (1821). The continuation 5 . . . gxf3 6 Qxf3 Qf6 7 e5 Qxe5 8 d3 Bh6 9 Nc3 Ne7 10 Bd2 Nbc6 11 Rae1 was regarded as favouring White until 1858 when 'W.S.' of Milwaukee discovered an adequate reply, 11 . . . Qf5, a move introduced to master play by L. PAULSEN in 1860.

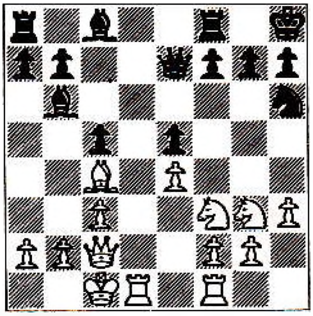
The gambit was named for the least adequate reason: Muzio d'Alessandro, who lived in Naples in the early 17th century, told SALVIO that he had seen it played by Geronimo Cascio, a first-class player. Sarratt appears to have misunderstood this and to have made popular the idea that Muzio was the inventor.

MYSTERIOUS ROOK MOVE, the move of a rook to a file that is blocked by a pawn of the same colour, thus anticipating an exchange of pawns by means of which the opponent might open that file. This is a form of preventive action, and many such moves do not look mysterious. The term, coined by NIMZOWITSCH, is often misused to describe any unexpected rook's move.

Blackburne–Zukertort Vienna 1882 Italian Opening

1 e4 e5 2 Nf3 Nc6 3 Bc4 Bc5 4 c3 Nf6 5 d3 d6 6 Be3 Bb6 7 Nbd2 Ne7 8 Nf1 c6 9 Qc2 Ng6 10 0-0-0 0-0 11

d4 exd4 12 Bxd4 Qe7 13 Ng3 Ne5 14 Be2 Nfg4 15 Rhf1 c5 16 Bxc5 dxe5 17 h3 Nh6 18 Bc4 Kh8



19 Rfe1 (White anticipates the advance . . . f7–f5, a mysterious rook move that antedates Nimzowitsch's birth.) 19 . . . g6 20 Nf1 Bc6 21 Ne3 f6 22 Bxe6 Qxe6 23 Nd5 Ng8 24 Qa4 Rad8 25 Rd2 Ne7 26 Nxe7 Qxe7 27 Red1 Rxd2 28 Rxd2 Rd8 29 Qc4 Rxd2 30 Nxd2 (Black has a BAD BISHOP, and White's pieces dominate the light squares.) 30 . . . a6 31 Qd5 Bd8 32 Nc4 Kg7 33 a4 b6 34 b3 Kf8 35 Kc2 h5 36 g3 Kg7 37 Qc6 Qc7 38 Qe6 Kf8 39 Ne3 Qe7 40 Qc8 a5 41 Qc6 Qc7 42 Qxc7 Bxc7 43 Nd5 Bd8 44 Kd3 Kf7 45 Kc4 f5 46 f3 Ke6 47 Kb5 g5 48 g4 Black resigns.

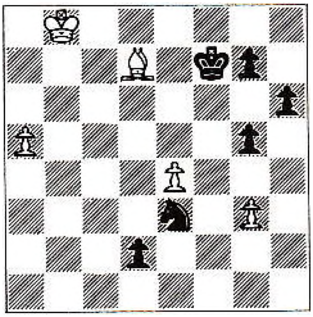
MYTHS in chess largely concern the origin of the game. One of the most popular tales is of a Brahmin, Sissa, who invented the game to teach his despotic ruler that the monarch cannot win without the help of his subjects. The grateful ruler asks Sissa what reward he wants to which the reply is a grain of corn for the first square of the chess-board, two for the second, four for the third, eight for the fourth, and so on. Irritated by such a trifling request the ruler tries to persuade Sissa to accept something more valuable and when this offer is declined he orders the grain to be given. The answer to this calculation often given to schoolchildren is $2^{64}-1$, or 18,446,744,073,709,551,615 grains, sufficient to cover England to a depth of ten metres or to sow the lands of the earth 76 times. (Dante, *Il Paradiso*, xxviii, 92–3, conceives of an even greater number when he refers to the Hierarchy of Angels, 'They numbered myriads more than the entire Progressive doubling of the chess-board squares.') Other mythical inventors of the game are Japhet, Shem, King Solomon, the princely brothers Lydus and Tyrrhenus (to take their minds from starvation), Hermes, Aristotle, Semiramis, Zenobia, Attalus, Palamedes (who invented many excellent things including three meals a day), Xerxes, Shatrenscha (a Persian astronomer), Ulysses, Diomedes, and Adam.

Reasons for the game's invention fall into groups. The military category includes teaching the art of war (which the game mimics), stimulating bored troops, or relaxing overtaxed troops. Another theme is that chess was invented as a tactful way of breaking the news to a queen of her son's death in battle, or his death at the hands of a brother in accordance with the rules of warfare as shown by the laws of chess, or to soothe the queen in her bereavement. Another tale suggests that the Hindus invented chess to up-stage the Persians who were excessively proud of having invented backgammon, and there are many accounts that chess was devised to demonstrate the preferred virtues or as a bloodless substitute for war. Among the demonstrably untrue myths are claims that chess was invented by the Greeks, Romans, Babylonians, Scythians, Egyptians, Castilians, Irish, Welsh, or South American Indians.

N

N, a symbol for the knight often used because it is simpler than Kt and less likely to be confused with K, the symbol for the king.

NADAREISHVILI, GIA ANTONOVICH (1921–), Soviet composer, International Judge of Chess Compositions (1960), International Grandmaster for Chess Compositions (1980), neurologist at Tbilisi. He won the twelfth (1973–4) USSR study-composing championship and gained awards in many other tourneys. He has also written several books. *Izbrannye Etyudi* (1970) contains about 230 studies, 100 by the author; *Shakhmatnyi Etyud v Gruzin* (1975) is a collection of 293 studies by Georgian composers; *Izbrannye Shakhmatnye Etyudi* (1976) contains 125 studies by the author and an appendix on the endgame queen against one or two pieces. *Etyudi Glazami Grossmeisterov* (1982) contains 312 studies by many composers with comments from 43 famous players; 100,000 copies were printed.



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A study by Nadareishvili that won first prize in the *Drosha* tourney 1965. Apparently White has an easy win, but Black has a hidden resource. 1 Ba4 Ng4 2 Bd1 Nf2 3 Bb3+ Kg6 4 a6 Ng4 5 a7 Kh5 6 a8=R (to avoid stalemate) 6 . . . g6 7 Ra1 d1=Q 8 Rxd1.

NAJDORF (pron. Nie-dorf), MIGUEL (1910–), International Grandmaster (1950), a Polish-born player who sought asylum in Argentina in 1939, became naturalized five years later, and changed his forename from Mieczyslaw to Miguel. His best international tournament results were: Hungarian championship 1936, first (+10=4−1), playing *hors concours*, equal with L. STEINER; Buenos Aires 1941, first (+9=4−1) equal with STÅHLBERG; Prague 1946, first (+9=3−1); Buenos Aires 1947, category 14, second (+4=5−1) after Ståhlberg ahead of EUWE; Amsterdam 1950, first (+11=8−1) ahead of RESHEVSKY and Ståhlberg; Bled 1950, first (+8=5−1); Havana 1962, first (+14=5−2) ahead of POLUGAYEVSKY, SPASSKY, GLIGORIĆ, and SMYSLOV; Mar del Plata 1965, first (+10=5) one and a half points ahead of STEIN, the second prize-winner. In 1949 Najdorf drew matches against FINE (+2=4−2) and TRIFUNOVIĆ (+1=10−1); later he lost two matches against Reshevsky.

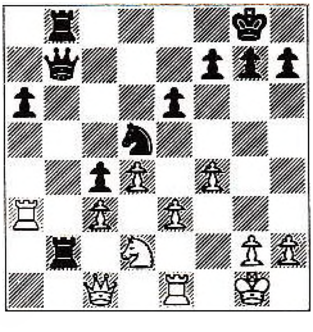
When Fine withdrew from the world championship of 1948 FIDE declined to substitute Najdorf who, as one of the world's best ten players at that time, had a strong claim to the vacant place. Later in the year he played in the first interzonal tournament, scoring +6=9−4 and sharing sixth place. At the category 16 CANDIDATES tournament at Budapest in 1950 he came fifth (+3=12−3), and in the equally strong Candidates tournament at Neuhausen–Zurich in 1953 he came sixth (+5=19−4) equal with GELLER and KOTOV. His last title attempt was in the Goteborg interzonal of 1955 when he failed to qualify as a Candidate.

Najdorf played in more than 30 strong international tournaments and won 8 first prizes, often with a high percentage score. He was a brilliant MIDDLE-GAME player, and it is in this phase that most games are won; but at the highest level his skill in the opening and ENDGAME phases did not match that of his leading contemporaries, and he won no tournaments stronger than category 10. He played for Poland in the Olympiads of 1935, 1937, and 1939, and for Argentina in eleven Olympiads from 1950 to 1976. In 1950 and 1952 he made the best scores at first board, +8=6 and +11=3−2 respectively. (See SIMULTANEOUS DISPLAY.)

R. Castelli, *Najdorf, juego y gano* (1968) contains 110 games.

Larsen–Najdorf Lugano Olympiad 1968 Queen's Fianchetto Opening

1 b3 c5 2 Bb2 e6 3 f4 d5 4 e3 Nf6 5 Nf3 Be7 6 Bb5+ Bd7 7 a4 0-0 8 0-0 Nc6 9 Qe2 a6 10 Bxc6 Bxc6 11 Ne5 Rc8 12 a5 Nd7 13 Nxc6 Rxc6 14 d3 c4 15 bxc4 dxc4 16 d4 Nf6 17 c3 b5 18 axb6 Qxb6 19 Ba3 Bxa3 20 Rxa3 Nd5 21 Re1 Qb7 22 Qc2 Rb6 23 Nd2 Rb2 24 Qc1 Rb8



Black's tripling on the b-file and his hold on the LIGHT SQUARES give him a decisive advantage. 25 Ra5 (not 25 Nxc4 Rxg2+) 25 . . . f5 26 h3 h6 27 Kh1 Nf6 28 Rc5 Ra2 29 Rg1 Qf7 30 c4 Rbb2 31 Nxc4 Rc2 32 Qe3 Nxe4 33 d5 exd5 34 Nb6 Rxc3 35 Qd4 Qh5 36 Qxd5+ Kh7 37 Qxa2 Rxh3+ 38 gxh3 Qxh3+ 39 Qh2 Nf2 mate.

NAJDORF VARIATION, 262, popular line in the SICILIAN DEFENCE. The original idea was that Black would answer 6 Be2 by 6 . . . e5, supposedly an improvement on the BOLESLAVSKY VARIATION. White has several other options on his sixth move, to some of which Black would not find the reply 6 . . . e5 expedient. Even so, Najdorf's 5 . . . a6 is a useful move for the defence. He played and advocated his variation from around 1947, but it had been played previously, by CANAL (Black) against BOGOLJUBOW, Carlsbad 1929, and by OPOČENSKÝ (on several occasions), KOTOV, and other masters. (See MECKING; POLUGAYEVSKY; STEAN; TSESHKOVSKY; UNZICKER.)

NAPIER, WILLIAM EWART (1881–1952), English-born player whose family emigrated to the USA when he was five years old and moved to Brooklyn in 1895. There he learned his chess, achieving several local successes including a tie with Eugene Delmar (1841–1909) for second place after PILLSBURY and ahead of MARSHALL in the New York State Championship 1901. Later that year he returned to England to study music and mostly studied chess instead. In each of the three major tournaments in which he competed, Monte Carlo 1902, Hanover 1902, and Cambridge Springs 1904, he won a BRILLIANCY PRIZE; and in the first British Chess Federation Championship 1904 he tied with ATKINS for first place, gaining the title after a play-off (+1=3). In 1905 Napier drew a match with MIESES (+4=2−4), lost to TEICHMANN (+1=4−5), and then returned to New York. Soon afterwards he gave up first-class competitive chess, became a naturalized US citizen (1908), and moved to Pennsylvania to make his career in the Scranton Life Assurance Company (of which he became vice-president). He married PILLSBURY's niece, and brought up a family of two daughters. For some time he edited a chess column in the *Pittsburgh Dispatch*, and otherwise maintained his interest in the game. From 1932 he lived in New York, Philadelphia, and Washington where he enjoyed club chess.

NAPOLITANO, MARIO (1910–), Italian player, International Correspondence Chess Grandmaster (1953), local government officer. Although he played in several minor OVER-THE-BOARD tournaments with some success and in the Olympiads of 1935 and 1937, he is better known for his achievements in postal chess: winner of the Italian championship 1941 and 1947, second equal with MALMGREN after PURDY in the first World Correspondence Championship 1950–53.

NATIONAL MASTER, a title awarded by a national organization for performance in events under its control, and sometimes confined to citizens of the host country. There are no internationally imposed requirements. Both the method of qualifying and the standard of performance vary between countries. Such awards were first made regularly in Germany. (See HAUPTTURNIER.) From the 1950s, when FIDE introduced its international titles and when rating methods were developed, the practice of awarding national titles became widespread.

NATIONAL TOURNAMENT, an event for which entry is restricted to nationals of one country. The most important are for the title of national champion. The leading chess countries hold many chess tournaments throughout the year and although entry is not always restricted many of them do not attract players from abroad so that they become, in effect, national tournaments, and are often so called. Since 1939 the strongest national tournaments have taken place in the USSR, where the championships are sometimes category 13. An exceptionally strong tournament, Leningrad–Moscow 1941, a so-called 'absolute championship of the USSR', was won by BOTVINNIK.

NENAROKOV, VLADIMIR IVANOVICH (1880–1953), Russian player, International Master (1950). Beginning his career in the first All-Russia tournament, Moscow 1899 (won by CHIGORIN), he went on to win the Moscow City Championship the following year. He drew a match with TARTAKOWER IN 1905 (+2−2), DEFEATED DUZ-KHOTIMIRSKY in 1907 (+5=1−3), and again won the Moscow Championship in 1908. In the same year he won all three games of a match against ALEKHINE; curiously Nenarokov is chiefly remembered for this match against a 16-year-old, probably because Alekhine never mentioned this defeat in the record of his career. During the 1920s Nenarokov played in four Moscow and five national championships with a best result of equal third in the second USSR Championship 1923. He twice won the Moscow Championship by defeating the holder GRIGORIEV in match play: 1922 (+6=2−3) and 1924 (+6=4−4). Nenarokov wrote some instructional books including a book on the SPANISH OPENING.

NENAROKOV VARIATION, 379, a little-played line in the SPANISH OPENING.

NEO-CATALAN OPENING, 688, a sequence of moves that often leads to the Catalan System (see CATALAN OPENING).

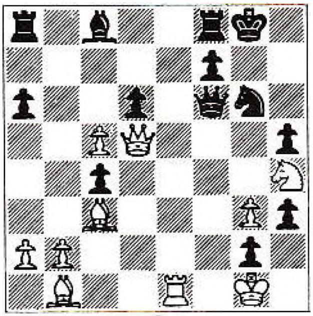
NEO-GRÜNFELD VARIATION, 211, properly called the KEMERI VARIATION.

NEO-ORTHODOX VARIATION, 101 in the QUEEN'S GAMBIT Declined.

NEUMANN, GUSTAV RICHARD LUDWIG (1838–81), player from Germany who was among the best half-dozen in the world around 1870. He was co-editor with ANDERSSEN of the *Neue Berliner Schachzeitung* from its inception in 1864 to 1867, and during these years the two of them met in many friendly chess encounters. (More than 70 game SCORES are extant.) In 1867 Neumann took fourth place after KOLISCH, STEINITZ, and WINAWER in the Paris tournament, won matches against Winawer (+3) and ROSENTHAL (+5=6), and won first prize ahead of Steinitz in the Dundee tournament. He then stayed in Paris for more than two years, ostensibly studying physics and chemistry, suffered a breakdown in Dec. 1869, recovered, went back to Germany, and shared third prize with BLACKBURNE after Anderssen and Steinitz in the tournament at Baden-Baden 1870. Neumann's last tournament was a minor event at Altona in 1872 in which he took second place after Anderssen. For the rest of his life he suffered severe mental illness which was attributed to a head injury sustained in his youth. (See DESPERADO.)

Steinitz–Neumann Paris 1867 King's Knight Gambit

1 e4 e5 2 f4 exf4 3 Nf3 g5 4 Bc4 Bg7 5 d4 d6 6 0-0 h6 7 c3 Nc6 8 Qb3 Qe7 9 Na3 Nf6 10 Bd3 Nh5 11 Bd2 0-0 12 Bc2 a6 13 Qc4 Kh8 14 Rac1 Qd8 15 g3 g4 16 Nh4 f3 17 Qd3 Nf6 18 h3 Ne7 19 Nc4 b5 20 Ne3 h5 21 Neg2 c5 22 Bb1 fxg2 23 Rxf6 Bxf6 24 e5 Ng6 25 exf6 Qxf6 26 dxc5 gxh3 27 c4 Kg8 28 Bc3 bxc4 29 Qd5



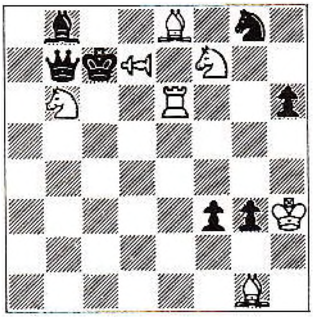
29 . . . Bb7 30 Qxh5 (After 30 Qxb7 Rac8 the attack passes to Black.) 30 . . . Rfc8 31 Rd1 Ne5 32 cxd6 Rad8 33 Qh7+ Kf8 34 Bf5 a5 35 d7 Re7 36 Bxa5 Rdxd7 37 Bxd7 Nxd7 38 Bb4 Ke8 39 Kh2 (if 39 Bxe7 Qf1+) 39 . . . g1=Q+ 40 Kxg1 Qb6+ 41 Kh2 Qxb4 42 Qc2 Rc1 43 Nf5 Rxd1 44 Qxd1 Qxb2+ 45 Kxh3 Qg2+ 46 Kh4 Bd5 47 Qe1+ Be6 48 Ng7+ Ke7 49 Qb4+ Kf6 50 Nh5+ Ke5 51 Qe1+ Kd4 52 Qd1+ Kc5 53 Nf4 Qe4 54 Qh5+ Qf5 55 Nxe6+ fxe6 56 Qe2 Nf6 White resigns.

NEUMANN DEFENCE, 609, a line in the KING'S GAMBIT Accepted introduced by NEUMANN around 1870, leading to a game with about level chances.

NEUSTADTL SCORE, an AUXILIARY SCORING METHOD for all-play-all tournaments: the sum of the normal scores of the opponents a player defeated is added to half the sum of the normal scores of those against whom he drew. Now widely used for tie-breaking, frequently but wrongly called SONNEBORN–BERGER SCORE, this scoring method was first suggested by Hermann Neustadtl (1862–1909), a Viennese doctor from Prague, in a letter he wrote to *Chess Monthly* in 1882.

Neustadtl made no mention of the earlier Gelbfuhs score which is based on the same principles. His method is simpler and gives the same placings if the competitors have all played the same number of games. Both methods were originally intended to supplant the normal scoring (1 for a win, ½ for a draw, 0 for a loss). Neustadtl scoring was used to determine placings in the winter tournament of the Liverpool Chess Club 1882–3, but it was called the Gelbfuhs Atomic System. Some thought the initials appropriate but others were impressed because 'the law of constant proportion' was in harmony with 'the law of reciprocal proportion'. A few other tournaments were played on the same basis but Neustadtl scoring soon fell out of use for its original purpose, to be revived later as a means of tie-breaking. (See GELBFUHS SCORE.)

NEUTRAL MAN, a man invented by DAWSON in 1912 for use in FAIRY PROBLEMS. A neutral piece or pawn may be regarded by either player on his turn to move as being of either colour, as he wishes. A neutral pawn that is promoted becomes a neutral piece. Other pawns may be promoted to neutral pieces.



#2

A problem by the English composer John Derek Beasley (1940–), *Feenschach*, 1972. The pawn on d7 is a neutral pawn. The key is 1 Rc7, and four variations show ALLUMWANDLUNG:

1 . . . Qc8 2 dxc8=R (2 dxc8=Q would leave the white king in check).

1 . . . Kc6 2 d8=N.

1 . . . Nxc7 2 d8=B (not 2 d8=Q because Black could move this queen away from d8).

1 . . . ~ 2 d8=Q.

NEWSPAPER COLUMNS and chess columns from periodicals have been an important part of chess development. The first column began in the *Liverpool Mercury* in 1813 and the first magazine column, which lasted only a few weeks, in *The*

Lancet in 1823, although a game had been given in 1822. The earliest on the continent were *Der Berliner Staffete* from 1828, the Russian *Illustratsiya* from 1845, and the Dutch *Asmodée* from 1847, and in America the New York *Spirit of the Times* from 1845, written by STANLEY. By the end of the century more than a thousand periodicals had included a chess column at one time or another, and at the peak more than a hundred columns were active at the same time in Britain alone. Altogether there have been more than 3,000 columns. Many are trivial, containing only a problem copied from some other source and serving only to baffle unskilled players. Other columns have provided both original material from the catchment area of the publication and important items from exchanges. A few have been of exceptional importance. The development of STEINITZ's ideas first took place in the pages of two London journals, *The Field* and *Figaro*, and the *New York Weekly Tribune*. The oldest established column still active is in the *Illustrated London News*; STAUNTON, its most distinguished editor, wrote this column from 1845 until his death in 1874. Among the best today is that in the *Guardian* edited by Leonard William Barden (1929–) from 1956.

NEW YORK VARIATION, 686. see LONDON VARIATION.

NEY, IVO (1931–), Soviet player, International Master (1964). He played in three USSR championships (1960, 1963, and 1967), making moderate scores. At his best in the 1960s, he came first (+9=5−1) equal with KERES ahead of PORTISCH, IVKOV, and LARSEN at Beverwijk 1964, and second (+5=8) equal with Keres after STEIN at Tallinn 1969. Ney won the Estonian Championship several times from 1951.

NEZHMETDINOV, RASHID GIBYATOVICH (1912–74), Soviet player, International Master (1954). He played in four USSR championships (1954, 1957, 1959, 1961), achieving his best result, equal seventh, in 1954, and won the RSFSR (Russian Federation) Championship in 1950 (ahead of BOLESLAVSKY), 1953 (ahead of POLUGAYEVSKY), 1957, and 1958. His first and best achievement in international play was to score +10=5−2 to take second prize half a point behind KORCHNOI at the Bucharest tournament 1954 (about category 8). A native of Kazan, Nezhmetdinov wrote the first chess manual in the Tatar language (1953). He has the unique distinction of holding national master titles for both chess and draughts.

NIEMEIJER, MEINDERT (1902–), Dutch bibliophile, problem composer, and author, International Judge of Chess Compositions (1958), International Master for Chess Compositions (1976), lawyer and banker. In 1948 he gave his collection of 7,000 chess books to the Royal Dutch Library to be added to the 750 books of van der LINDE the library bought in 1876. *Bibliotheca van der Linde–Niemeijeriana; Catalogue of the chess collection in the Royal Library, The Hague* (1955) lists 6,493 titles, some of which embrace many volumes; all the British Chess Federation Yearbooks, for example, are under one number in the catalogue. *Bibliotheca van der Linde—Niemeijeriana aucta et de novo descripta* (1974), written in English, elaborates on the bibliography and history sections with details of 407 books, monographs, or periodicals. In addition 893 articles or extracts from books and periodicals are listed. Niemeijer published some 30 books on problems as well as three works on bibliography and one on the rook in heraldry. He made a collection of more than 50,000 Dutch topographical picture postcards, one of his several interests outside chess.

NIGHTRIDER, a line-piece invented by DAWSON in 1912 for use in FAIRY PROBLEMS. It is represented by the symbol N or by the figurine . The nightrider can make, in one move, one knight's move or more in a straight line. On an otherwise empty board a nightrider at a1 could be moved to c2, e3, or g4, or, on another line, to b3, c5, or d7; it can be obstructed only by men on these squares, where it touches down on its journey. (Compare ROSE.)

NIKOLIĆ, PREDRAG (1960–), Yugoslav player, International Grandmaster (1983), who earned his title by coming third (+7=7−1) at Sarajevo 1982, and second (+5=9−1) after TAL at Sochi 1982. He won (+7=7−1) at Sarajevo 1983.

NIMZO-INDIAN DEFENCE, 146. By pinning White's knight on c3 Black controls e4, thus preventing White from enlarging his pawn centre (Pe2−e4) while retaining for himself the decision as to how he shall advance his own pawns. For example, Black might play 4 . . . Pd7−d5 (after 4 e3), or 5 . . . Pc7−c5 (exploiting the WYVILL FORMATION after 4 a3 Bxc3+ 5 bxc3), or 6 . . . Pe6−e5 (after 4 Qc2 Nc6 5 Nf3 d6 6 Bd2). The defence was tried once by BLACKBURNE, in 1883 ('Not much good comes of this,' he wrote) and pioneered by NIMZOWITSCH around 1914. The most popular reply for White is the RUBINSTEIN VARIATION, 154 (4 e3). Other well known lines are the SÄMISCH, CLASSICAL, LENINGRAD, and SPIELMANN VARIATIONS (4 a3, 4 Qc2, 4 Bg5, and 4 Qb3 respectively). See also BRONSTEIN and HÜBNER VARIATIONS. The name is a contraction of Nimzowitsch-Indian.

NIMZOWITSCH, AARON ISAYEVICH (1886–1935). As a player he ranked third in the world after CAPABLANCA and ALEKHINE (LASKER having temporarily retired) from about 1925 to 1930; as an innovator he founded the HYPERMODERN movement (see SCHOOLS OF CHESS); as a writer of instructional books he was unrivalled in his time. Born in Riga of Jewish parentage, he learnt the moves when he was eight and began to take the game seriously about ten years later when he should have been studying mathematics. He first made his mark by sharing third prize, half a point behind the winners BERNSTEIN and RUBINSTEIN, in the Ostend Masters Tournament of 1907, and improved to win third prize after SCHLECHTER and DURAS at Hamburg 1910, and to share second prize (+8=8−3) with SPIELMANN half a point behind Rubinstein at San Sebastian 1912 (about category 13). After participating in the great St Petersburg tournament of 1914 (without success, for his style was not fully developed) he was unable to play serious chess for six years on account of war. Around 1920 he was able to leave Latvia. His name, originally of four syllables (Ni-em-zo-witsch, meaning 'from Germany'), was spelt without an 'e' on the passport; overjoyed at having a passport at all, he accepted the new name. He began to rebuild his chess career, first in Sweden and from 1922 in Copenhagen where he lived for the rest of his life in one small rented room. Subsequently Nimzowitsch played in 22 strong tournaments, winning or sharing eight first, six second, and three third prizes. He regarded his win (+8=1) at Dresden 1926, one and a half points ahead of Alekhine, as his best performance. Also notable were his wins at Marienbad 1925 (+8=6−1) to tie with Rubinstein, and at Carlsbad 1929, about category 11 (+10=10−1), half a point ahead of Capablanca. His other victories were: Copenhagen 1923 (+6=4); London (Oct.) 1927 (+7=2−2); Bad Niendorf 1927 (+4=3 to tie with TARTAKOWER); Berlin (Feb.) 1928 (+8=4−1); and Frankfurt 1930 (+9=1−1). His most notable second prize was in a tournament of about category 14 at Berlin in Oct. 1928 when he scored +4=6−2, half a point after Capablanca. His matches were few, short, and unmemorable.

Nimzowitsch liked to call himself the crown prince of chess. In 1926 his challenge for a world title match was accepted by Capablanca, but Nimzowitsch was unable to raise the stake money. Alekhine, who became champion in 1927, preferred to play two matches against BOGOLJUBOW; Nimzowitsch had as good a claim to be considered, but his temperament, egotistic, highly strung, irritable, over-sensitive to criticism, and almost pathologically suspicious, was not calculated to bring him support. His early death was unexpected although he had long been suffering from heart trouble; taken ill suddenly in Dec. 1934 he lay bedridden for three months before dying of pneumonia.

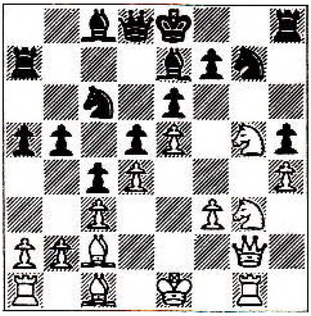
He contributed more to the game than most of his contemporaries. He traces the beginning of the hypermodern movement back to 1904 when he first met TARRASCH, who criticized his play adversely, an incident Nimzowitsch never forgot. From that moment he began to re-examine the formalistic teachings of Tarrasch, to which the hypermodern movement was in large measure a reaction. Seeking a new approach to the problem of controlling the centre, Nimzowitsch re-examined many openings ideas that had been used by the 19th-century masters CHIGORIN, L. PAULSEN, STEINITZ, and WINAWER, and which were regarded by Tarrasch as 'unorthodox'. Besides the openings that Nimzowitsch revived (e.g. the WINAWER VARIATION), the NIMZO-INDIAN DEFENCE and other openings named after him, he introduced the QUEEN'S INDIAN DEFENCE and the MARIENBAD VARIATION.

Nimzowitsch wrote three important books: *Die Blockade* (1925), translated into English and called *Blockade* (1980); *Mein System* (1925), translated into many languages with an English version called *My System* (1929); and *Die Praxis meines Systems* (1929), published in an English translation as *Chess Praxis* (1936), a book that contains 109 of his games. *My System* is the most important. The title is misleading for only a small part of the book deals with a system of play: the suggestion that the old-established procedures of PROPHYLAXIS and OVERPROTECTION will, of themselves, lead to advantage. (It depends, however, upon whether there is any square of sufficient importance to overprotect or whether the opponent has any threats worth preventing; there are positions in which some other course of action would be more appropriate.) Generally Nimzowitsch does not explain how one's game should be built up, or how a player might aim for positions of a certain kind; instead he discusses how to deal with such positions should they arise. This practical advice, copiously illustrated by examples, is of more use to the student than generalizations, often negative, about how to set up his game. He makes few dogmatic assertions; for example, he does not say that an ISOLATED PAWN is necessarily weak or strong, but shows how to play both with and against such a pawn. Notwithstanding the author's claims, few if any of the STRATAGEMS or MANŒUVRES he describes were originated by him; but his exposition is brilliant, effective, and entertaining. He coined a number of terms, among them BUILDING A BRIDGE (a manœuvre shown in the 17th century), PROPHYLAXIS (previously exemplified by PHILIDOR); HANGING PAWNS and ISOLANI (formations well understood by Steinitz); and MYSTERIOUS ROOK MOVE (a manœuvre antedating the author's birth). (See ZUGZWANG.)

R. D. Keene, *Aron Nimzowitsch: a Re-appraisal* (1974).

Spielmann–Nimzowitsch New York 1927 Nimzowitsch Defence

1 e4 Nc6 2 Nf3 e6 3 d4 d5 4 e5 b6 5 c3 Nce7 6 Bd3 a5 7 Qe2 Nf5 8 h4 h5 9 Ng5 g6? 10 Nd2 Nge7 11 Nf1 c5 12 f3 c4 13 Bc2 b5 14 g4 Ng7 15 Ng3 Nc6 16 Qg2 Be7 17 gxh5 gxh5 18 Rg1 Ra7



19 Nxf7 Kxf7 20 Nxh5? Bxh4+ (With this ZWISCHENZUG Black wins the game.) 21 Ke2 Nxh5 22 Bg6+ Ke7 23 Bxh5 Kd7 24 Qg7+ Be7 25 Bf7 Rh2+ 26 Kd1 Kc7 27 Bf4 Rxb2 28 Qh7 Kb6 29 Rg8 Qc7 30 Qh8 Nd8 31 Bg6 Rg2 32 Qh1 Rxg6 33 Rxg6 h4 34 Rg7 Qc6 35 Qh8 Qa4+ 36 Ke1 Nc6 37 Qxc8 Bh4+ 38 Bg3 Rxg7 39 Bxh4 Qc2 40 Bd8+ Nxd8 41 Qb8+ Nb7 White resigns.

NIMZOWITSCH DEFENCE, 307. Known since the 16th century, used regularly by the German player Eduard Fischer (1831–97), this opening was reintroduced by NIMZOWITSCH. After 2 d4 he favoured the continuation 2 . . . d5 as played by him against DURAS at Ostend 1907.

NIMZOWITSCH OPENING, 682. After 1 Nf3 White plays 2 b3 irrespective of Black's first move (unless he were to reply 1 . . . e5). The opening had been recommended by CHIGORIN, but is rightly named on account of its successful use by NIMZOWITSCH. (See BREVITY.)

NIMZOWITSCH QUEEN'S PAWN DEFENCE, 23. Black tempts White to advance his centre pawn (2 d5), an idea attributed to BOGOLJUBOW and derived from an analogous variation, 295, of the SICILIAN DEFENCE introduced by NIMZOWITSCH in 1911. (Compare NIMZOWITSCH DEFENCE.)

NIMZOWITSCH VARIATION, 166 in the QUEEN'S INDIAN DEFENCE as in the game Grünfeld–Nimzowitsch, Breslau 1925; 241, a dubious line in the SICILIAN DEFENCE; 455, the PAULSEN VARIATION of the FOUR KNIGHTS OPENING; 560 and 561 in the FALKBEER COUNTER-GAMBIT, the first given by GRECO, the second recommended by STAUNTON and practised by BIRD; 628, the WINAWER VARIATION of the FRENCH DEFENCE; 658 also in the French Defence, sometimes called the Advance Variation, given by BERTIN, played by STAUNTON in his second match game against Popert in 1840 and by L. PAULSEN, and successfully rehabilitated by NIMZOWITSCH. (See LIGHTNING CHESS.)

Also 295, sometimes called the Rubinstein Variation or Defence. This line, precursor of the ALEKHINE DEFENCE, 663, was introduced in the game Spielmann–Nimzowitsch, San Sebastian 1911.

NN, an abbreviation of the Latin *nomina* (names) used when the names of players are not known, the chess-player's counterpart of the poet Anon. The most plausible alternative explanation is that the letters should be written N.N. for *nescio nomen*, a Latin phrase meaning name unknown.

NOAH'S ARK TRAP, specifically 362 in the SPANISH OPENING, generally any variation in which a white bishop on b3 is trapped by black pawns. White's error in 362 is 8 Qxd4. In the book of the New York tournament 1924, ALEKHINE carelessly recommended this variation as a means of obtaining a quick draw; his advice was followed by E. STEINER who, playing CAPABLANCA in the Budapest tournament 1929, fell into this ancient trap. Some suggest that the black pawns on a6, b5, c5, and d6 resemble the shape of an ark, others that the trap is 'as old as the Ark'.

NOA VARIATION, 152 in the NIMZO-INDIAN DEFENCE, also known as the Kmoch Variation; it was played regularly by the Hungarian Josef Noa (1856–1903), who, however, reached this position after 1 d4 d5 2 c4 e6 3 Nc3 Bb4 4 Qc2 Nf6.

NORM, a percentage score relevant to a specific TOURNAMENT CATEGORY. For example, in a single round ALL-PLAY-ALL tournament of 16 players a score of 70% (10½ out of 15) would be a GM norm in a category 9 tournament, an IM norm in a category 3 tournament. In tournaments conducted according to regulations laid down by FIDE a player scoring a sufficient number of norms qualifies for a FIDE TITLE.

NORMAL POSITION, 61 in the TARRASCH DEFENCE to the QUEEN'S GAMBIT Declined; from here the analysts begin their variations with the implication that the preceding moves (after 3 . . . c5) are the best for both sides. Also 468 in the EVANS GAMBIT, the starting point for innumerable analyses in the 19th century.

NOTATION, a convention for recording the moves of a game; a way of recording a position, for which see CONTROL NOTATION and FORSYTH NOTATION. Nothing has contributed more to the advancement of chess knowledge than acceptable notations for describing moves. They do for chess what the writing of notes does for music and both written versions are called scores. Four main components are normally used for the description of moves.

Firstly, the numbering of moves, which has long been standardized. Move 1 is the first move of White and also the first move of Black, and so on. If White were to give mate on his twentieth move this would be numbered 20 although Black makes no reply. Often a move number precedes the word 'resigns' when White concedes defeat after a black move; resignation is not a move, but the number indicates clearly that it is White who has resigned. A move made by one player only is called a SINGLE-MOVE and not a half-move, a term used occasionally for trick problems better called puzzles.

Secondly, the man that is moved may need to be identified. (This is not necessary when both departure and arrival squares are stated as in CORRESPONDENCE and GRINGMUTH NOTATIONS.) The men may be identified by FIGURINES, internationally understood but not suitable for handwriting, or by the initial letters of their names, although in English N or Kt may be used for knight because K means king. Frequently the pawn is not identified by the letter 'P', the rest of the move description sufficing. Various attempts, all obsolete, have been made to identify the men in other ways. In *Complete Guide to the Game of Chess* (1882) H. L. F. Meyer (1839–1928) introduced his 'Universal Notation' designating the pieces by the letters K to P; the book failed to sell. (Meyer, a passionate non-smoker, cancelled his subscription to a chess magazine because it published an illustration of a player who happened to have a pipe in his mouth.) Sometimes instead of naming the files after pieces the men were named after the files on which they stood in the array.

Thirdly, the squares need to be identified, either by DESCRIPTIVE NOTATION, a shortened version of a full verbal description, or by the use of co-ordinates or some other system in which each square has a unique label. The basis of the now universal STANDARD NOTATION was introduced to Europe in 1737 when STAMMA's book was published in Paris. Although the second and third books using this notation were published in London (Stamma, 1745; Greco, 1750) it was called German notation and not well received in England. In 1818 LEWIS said it was 'generally considered so tedious and fatiguing . . .'—this at a time when the move e2–e4 was written 'White advances his king's pawn two squares' (P–K4 in descriptive notation). Standard notation uses letters in alphabetical order from a to h for the ranks and numbers starting from 1 for the files. Many other ways of using letters and numbers, all numbers, all letters, and starting from other corners were tried. Although a co-ordinate notation had been used in Arab countries since the 9th century the earliest example in Europe is in the 13th-century French manuscript of BONUS SOCIUS. In this a differing series of letters is used for files and ranks. Correspondence notation uses numbers for both files and ranks. KIESERITZKY also used numbers in his magazine *La Régence* (1849–51), but he placed the rank number first. (He identified the men by letters using a to h for the pawns, A to H for the pieces.) The only notation currently in use that uniquely identifies squares without the use of co-ordinates is Gringmuth notation. In older works Italian authors numbered the squares 1 to 64 (scanning from h1 to a1, h2 to a2 and so on, much as in draughts notation). G. ALLEN called this 'the intolerable notation of the first 64 numerals' and Murray said 'Its use has always effectively destroyed any influence the work employing it might otherwise have had.'

Fourthly, conventional symbols are often needed for describing castling (0-0 or 0-0-0 as used by ALEXANDRE in his encyclopedia of 1837) and may be used, although not necessary, for other purposes, e.g. checks and captures. Miron James Hazeltine (1824–1907) editor of the *New York Clipper* chess column from 1855 to 1905 introduced the dash, e.g. P–K4 instead of P to K4, but WALKER had already shown in his collection of over a thousand games published in 1844 that neither is necessary, that PK4 was enough. Many suggestions for symbols have failed because of their complexity and the difficulty of producing legibly the range of signs chosen by their inventors. The following example with its explanation is from *Nouvelle notation pour les parties ou les coups d'échecs* (1836):

'f:4R':r'=r

'le Pion du Fou du Roi faisant un pas à la 4. case du Roi adverse, prend le Pion du Roi adverse et devient Pion du Roi.'

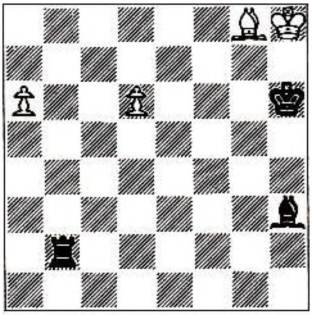
Move numbers are generally used for all notations but the other three main components may be used independently of one another. The layout on the page in the form of RUNNING NOTATION, FRACTIONAL NOTATION, or TABULAR NOTATION is adaptable to any method.

NOTEBOOM VARIATION (pron. Not-e-boom), 66, the ABRAHAMS VARIATION of the QUEEN'S GAMBIT Declined favoured by the Dutch player Daniel Noteboom (1910–32). He was not the inventor.

NOTTINGHAM VARIATION, 276 in the SICILIAN DEFENCE, from the game Alekhine–Botvinnik, Nottingham tournament 1936.

NOVOTELNOV, NIKOLAI ALEXANDROVICH (1911–), Soviet player, International Master (1951). He made his mark by winning the Leningrad Championship in 1942 and the RSFSR (Russian Federation) Championship five years later. Also in 1947 he achieved his best result, sixth place (+6=6–3) equal with KERES after BOTVINNIK, RAGOZIN, BOLESLAVSKY, SMYSLOV, and KOTOV in the category 12 Chigorin Memorial Tournament held in Moscow.

NOWOTNY INTERFERENCE is similar to GRIMSHAW INTERFERENCE but with sacrifice on the intersection square. (See INTERFERENCE for an example from play.) In the *Illustrirte Zeitung* (Leipzig) 1854 the Czech composer Anton Nowotny (1829–71) published a problem showing this kind of interference preceded by a CRITICAL MOVE, a THREE- or MORE-MOVER form that could be called the Nowotny theme.



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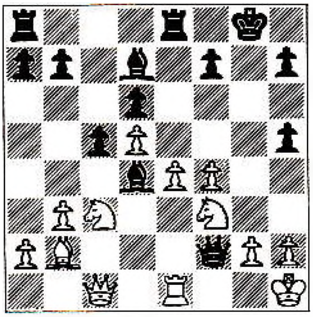
A study by RINCK, *Deutsche Schachzeitung*, 1906, showing Nowotny interference on White's third move. 1 a7 Bg2 2 d7 Rd2 3 Bd5
3 . . . Rxd5 4 a8=Q
3 . . . Bxd5 4 d8=Q.

NUMERIC[AL] NOTATION, a notation for which the moves are described by numbers. (See CORRESPONDENCE NOTATION for a specific example and NOTATION for a general discussion.)

NUNN, JOHN DENIS MARTIN (1955–), English player, International Grandmaster (1978), British champion 1980. He went to Oxford at the unusually young age of 15, graduated in 1973, gained his B.Sc. the following year and his doctorate in 1978. A Junior Research Fellow, he lectured in mathematics until 1981 when he became a professional player. By then he had already achieved several good results in international tournaments: Budapest 1978, first; Hastings 1979–80, first (+5=10) equal with ANDERSSON; Baden-bei-Wien 1980, category 12, third (+5=10) after SPASSKY and BELYAVSKY; Helsinki 1981, first (+5=6) equal with MATULOVIĆ; and Wiesbaden 1981, first (+6=3). In the category 12 Wijk aan Zee tournament 1982, Nunn came first (+5=7−1) equal with BALASHOV ahead of TAL, HÜBNER, and TIMMAN and at Helsinki 1983 he came second (+5=6) after KARLSSON. Possessing a remarkably quick SIGHT OF THE BOARD, Nunn is an expert solver: he made the second highest individual score in the world team solving championship, 1978, and won the solving championship of Great Britain in 1981.

Polugayevsky–Nunn European team championship 1980 Modern Benoni

1 d4 Nf6 2 Nf3 c5 3 d5 e6 4 c4 exd5 5 cxd5 d6 6 Nc3 g6 7 e4 Bg7 8 Be2 0-0 9 0-0 Re8 10 Nd2 Nbd7 11 Qc2 Ne5 12 b3 Nh5 13 Bxh5 gxh5 14 Bb2 Bd7 15 Rae1 Qh4 16 f4 Ng4 17 Nf3 Bd4+ 18 Kh1 Nf2+ 19 Rxf2 Qxf2 20 Qc1



Apparently Black's queen is trapped but he has prepared a saving move. 20 . . . Bh3 21 Rg1 Kf8 22 Nxd4 cxd4 23 f5 dxc3 24 Qxc3 Rxe4 25 gxh3 Ke8 26 Qd3 Re1 27 Rxe1+ Qxe1+ 28 Kg2 Rc8 29 f6 Kd7 30 Qxh7 Qd2+ 31 Kg3 Qxd5 32 Kh4 Re8 White resigns.

NYHOLM ATTACK, 435, variation in the SPANISH OPENING named after the Swedish player Gustav Nyholm (1880–1957), but known before his time. (See HALF-OPEN FILE.)

O

OBLIGATORY CHECK, a term used by FAIRY PROBLEM composers indicating that one side must give check if able to do so. Of medieval origin, this stipulation is used for example in a checking ZIGZAG.

OBSTRUCT, to place a man on a certain square so that another man of the same colour cannot be moved to that square; loosely, to interfere. In the ARRAY all the men except the knights and pawns are obstructed.

OBSTRUCTION, the action of obstructing; the man that causes another man to be obstructed.

OBTRUSIVE PIECE, a piece in a legal position set by a composer that must have been created by promotion. The term is not used for pieces so created during the play. Place White Kc6, Bb8, and Pc7, and Black Ka8, and White mates in three by 1 Ba7 Kxa7 2 c8=R (A. F. MACKENZIE, *Jamaica Gleaner*, 1891). The bishop is obtrusive for Black's last move must have been . . . Ka7–a8 and White's before that Pb7–b8=B+. (See ORTHODOX PROBLEM.)

ODDS, GAMES AT, see HANDICAP.

ÕIM, TÕNU (1941–), Soviet player, International Correspondence Chess Grandmaster (1981), winner (+10=6) of the 9th World Correspondence Championship 1977–83. An Estonian, he was born in Tallinn where he works in the P. Keres Chess-house and for the Estonian Sports Committee.

O'KELLY DE GALWAY, ALBERIC (1911–80), Belgian professional player, International Grandmaster (1956), International Correspondence Chess Grandmaster (1962), International Arbiter (1962). A frequent competitor in tournaments, he made his best OVER-THE-BOARD victory at Dortmund 1951 (about category 8), but his best achievement was probably the winning of the third World Correspondence Championship 1959–62. Six times winner of the Belgian championship from 1951 to 1958 and eleven times winner of the Royal Belgian Chess Federation championship from 1937 to 1956, he played for his country in eight OLYMPIADS from 1937 to 1968. In his later years he gave more of his time to chess organization and was chief ARBITER for the world chess championship matches of 1966 and 1969. A good linguist and a prolific author, he wrote many articles and books, often in languages other than this own.

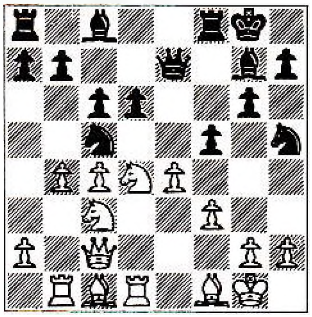
O'KELLY VARIATION, 239 in the SICILIAN DEFENCE, first made popular by TARTAKOWER in the 1920s, and re-examined by O'KELLY in the 1950s.

OLAFSSON, FRIDRIK (1935–), International Grandmaster (1958), the strongest Icelandic player up to his time. He learned chess at the age of 8, won the national championship for the first time when he was 17, and became widely known at the age of 20 when he shared first prize with KORCHNOI, Hastings 1955–6. In the Portorož interzonal tournament 1958 he came fifth equal with FISCHER and qualified for the Candidates tournament of 1959. In this event his lack of top-level experience told against him: consistently in time trouble, he took seventh place. Around this time he completed his law studies and obtained a post in the Ministry of Justice. During the next few years his best results were: Los Angeles 1963, about category 15, third (+4=7−3) equal with NAJDORF after KERES and PETROSYAN ahead of RESHEVSKY and GLIGORIĆ; Lugano 1970, about category 12, second (+5=7−2) after LARSEN ahead of Gligorić; Wijk aan Zee 1971, about category 12, second (+6=7−2) equal with IVKOV, Gligorić, and Petrosyan after Korchnoi; Reykjavik 1972, first (+8=6−1) equal with GHEORGHIU and HORT ahead of STEIN; and Las Palmas 1974, second (+7=6−2) equal with BELYAVSKY after LJUBOJEVIĆ and ahead of POLUGAYEVSKY.

In 1974 Olafsson gave up his government post to become a professional player, and at Wijk aan Zee 1976, category 12, achieved his best tournament result, first (+4=7) equal with Ljubojević ahead of TAL. At Reykjavik later in the year he scored +7=8 and shared first prize with TIMMAN. Olafsson played in several Olympiads from 1952, notably making the best first-board score (+10=8) at Varna in 1962. His few matches include a crushing defeat (+4=2) of PILNIK in 1955. In 1978 Olafsson was elected president of FIDE for a four-year term in succession to EUWE.

Smejkal–Olafsson Reykjavik 1978 King's Indian Defence

1 c4 Nf6 2 Nc3 g6 3 Nf3 Bg7 4 e4 d6 5 d4 0-0 6 Be2 e5 7 0-0 c6 8 Qc2 Nbd7 9 Rd1 Qe7 10 Rb1 exd4 11 Nxd4 Nc5 12 f3 Nh5 13 Bf1 f5 14 b4



14 . . . fxc4 15 bxc5 dxc5 16 Nde2 exf3 17 gxf3 Rxf3 18 Qe4 Qf8 19 Bg5 Rxc3 20 Be7 Nf6 21 Bxf8 Nxe4 22 Rd8 Rf3 23 Bxc5+ Kf7 24 Bg2 Nxc5 25 Bxf3 Bf6 26 Rd2 Bf5 27 Rbd1 Bg5 28 Rb2 Bf6 29 Rbd2 Bg5 30 Rb2 Rc8 31 Nd4 Bh3 32 Bg2 Bg4 33 Bf3 Bc8 34 Kg2 Re3 35 Rf2 Bf6 36 Rc2 Nd3 37 Ne2 Bh3+ 38 Kxh3 Nf2+ 39 Kg2 Nxd1 40 Rd2 Nb2 41 c5 Na4 42 Rc2 Rc5 43 Rc4 Nxc5 White resigns.

OLD INDIAN ATTACK, 689, a REVERSED OPENING, taking its name by analogy with the OLD INDIAN DEFENCE.

OLD INDIAN DEFENCE, 140, distinguished from the KING'S INDIAN DEFENCE by the development of Black's dark bishop at e7 after he has played his e-pawn to e5. This defence was played by TARRASCH when facing SCHLECHTER at the Monte Carlo tournament 1902, and other grandmasters tried it shortly afterwards. One of them was CHIGORIN who used the line successfully in the last few years of his life, and it is sometimes called the Chigorin Indian.

OLYMPIAD, the popular name for the FIDE World Team championship. Attempts to link chess with the Olympic Games were made at Stockholm in 1912 (ALEKHINE's first tournament victory outside Russia) and at Paris in 1924, but the chess world has never been anxious to distinguish amateurs from professionals. Official Olympiads, for the Hamilton-Russell cup, began with London 1927. Teams of four, five, or six players chosen without regard to professional status play over four boards. Olympiads were held on eight occasions before the Second World War, and have since been held every other year from 1950. These have been unconnected with the Olympic Games, but in 1936 the German Chess Federation, not then a member of FIDE, arranged a contest of national teams over eight boards in Munich to complement the Berlin Olympic Games. In 1976 a politically inspired 'counter-Olympiad' of no chess significance was held in Tripoli (Libya). Since 1957 there have been Olympiads restricted to women (for the Vera MENCHIK CUP) and there are similar events restricted to blind players.

Árpád Földeák, *Chess Olympiads 1927–1968* (1979).

ONE-MOVER, a kind of CONSTRUCTION TASK; a problem for which one SINGLE-MOVE or a single-move by each side fulfils the STIPULATIONS. A one-mover problem might contain many tries and although not difficult to solve it could be used to test a player's SIGHT OF THE BOARD. The solving task is harder if RETROGRADE ANALYSIS is needed to reveal the solution.

OPEN BOARD, a board showing a position in which there are many open lines. In play this comes about after the exchange of several pawns, especially those on the four central files. An open board favours the LINE-PIECES so that a bishop is likely to be stronger than a knight.

OPEN DEFENCE, 371 in the SPANISH OPENING, a literal description to distinguish it from the CLOSE DEFENCE, 392. The usual continuation is 6 d4 b5 7 Bb3 d5 8 dxe5 Be6; Black gets play for his pieces but his queen's-side pawns are in some disarray. TARRASCH championed this defence (it sometimes bears his name) believing that Black's mobility outweighs the defects in his pawn formation. Most masters have taken the contrary view.

OPEN FILE, a file on which there are no pawns. A player may seek advantage by placing his rook on an open file and if the rook cannot be challenged by an enemy rook he is said to control or command that file. This is likely to be advantageous if the rook can be moved forward to make threats along one of the ranks, especially the seventh rank. The queen, too, might take possession of a file. A player might double or triple major pieces on an open file, strengthening his control.

OPEN GAME, (1) a game that begins 1 e4 e5. These moves sometimes lead to a closed game.

OPEN GAME, (2) a game in which pawn exchanges open up DIAGONALS, FILES, and perhaps RANKS for use by the LINE-PIECES as distinct from a closed game when the range of these pieces is restricted.

1 e4 e5 2 Nf3 Nc6 3 d4 exd4 4 Nxd4 Nf6 5 Nc3 Bb4 6 Nxc6 bxc6 7 Bd3 d5 8 exd5 cxd5, an open game in both senses of the term.

1 e4 e5 2 Nf3 Nc6 3 Bc4 Be7 4 d4 d6 5 d5 Nb8 6 Bd3 Nf6 7 c4 0-0, a closed game.

1 d4 d5 (a close opening) 2 c4 dxc4 3 e3 e5 4 Bxc4 exd4 5 exd4 Bb4+ 6 Nc3 Nf6, an open game.

OPENING, the first phase of the game, commencing from the ARRAY. The slow pace of the old game permitted many variations in the order of the early moves, but when the modern game began (*c*.1475) moves needed to be played in precise order, and the study of openings began. Progress was slow because openings are developed by an empirical process of trial and error. Apart from a leap forward towards the end of the 16th century there was little advance until the 19th; then players from different cities and countries began to pool their knowledge, and a distinct improvement may be found in JAENISCH's book and Bilguer's HANDBUCH, both published in the early 1840s. Since then knowledge and understanding of the openings has grown steadily. There have been many innovators but their ideas gained acceptance only when developed and tested in play, the work of many hands. For a long time players planned from the first move to attack the enemy king. From the 1870s such attacking play became the 'ultimate but not the first object of the game' (STEINITZ), and opening play was directed towards objectives of a general kind, broadly the achievement of greater mobility by means of development and control of the centre. Specific objectives are determined later. The most popular first moves are 1 e4 and 1 d4, fashion at various times preferring one or the other. Then follow 1 c4 and 1 Nf3 in that order. The games of every match for the world championship title from 1886 to 1981 began with one of these four moves.

A beginner soon finds it necessary to have some knowledge of the openings. He may decide upon a limited repertoire as even masters sometimes do. He might study from books, but if he feels disinclined to unravel the labyrinthine variations of a contemporary openings monograph or manual he might instead study a number of games in which a certain opening is used, a time-honoured way to gain an understanding of the underlying ideas.

OPENINGS LITERATURE. Early writers included model openings in their works, but the first author to attempt a comprehensive survey of openings known at the time and to tabulate them was ALEXANDRE with his *Encyclopédie* (1837); JAENISCH produced the first openings analyses on modern lines in his *Analyse nouvelle des ouvertures* (1842–3); and the merits of these books were combined in Bilguer's HANDBUCH (1843). STAUNTON's *Handbook* (1847) although less systematic became the standard reference work in English-speaking countries, but as time passed a demand arose for more up to date works in English, an example of which is Freeborough and Ranken's *Chess Openings* (1889) which had four editions up to 1910. The various editions of *Modern Chess Openings* from 1911, the eighth and last edition of Bilguer's *Handbuch* (1916–21), and the fourth edition of COLLIJN's *Lärobok* (1921) were the popular reference sources for strong players between the two world wars.

Openings books can be prepared by diligent examination of all games played by masters and near-masters. This was done by Mordecai Morgan in his *Chess Digest* (1901–5), four large volumes the last of which gives game-scores well into the middle-game, and all giving original sources of publication. Such books usually assess the merit of an opening according to the result of the game, and give little guidance of value. The skills of a grandmaster are needed to evaluate an opening line on its own merit. Works of this kind include *Lärobok*, Bilguer's *Handbuch*, and EUWE's *De theorie der schaakopeningen* (1937–9). Published in Dutch, translated into other languages, Euwe's book consisted of 12 volumes, an indication of the growth of openings knowledge. The ENCYCLOPEDIA OF CHESS OPENINGS needs five volumes, and at the time of writing there are typically about 50 monographs on particular opening variations, or sub-variations, in print at any one time.

OPENINGS NOMENCLATURE. Before an adequate system of NOTATION was introduced, the use of a name for an opening was more convenient than a lengthy description of the moves. Increasingly from the 1840s openings were examined and new lines of play evolved. These were named after players or analysts, after towns or countries, or after a tournament in which, perhaps, the line was played. A name would rarely describe the characteristics of an opening or variation. Naming is often haphazard. The DAMIANO DEFENCE is named after the man who proved its weakness, the MUZIO GAMBIT after the man who saw it played. A player whose name is used is neither necessarily nor frequently the originator, but is more likely to be the one who introduced it to master play, studied it deeply, or made it popular. The most used general terms are Variation, Gambit, Defence, Opening, and Attack; less common are Counter-Gambit, Counterattack, Game, and System. Some are used exclusively to define lines of play introduced by one side: a Defence, for example, is always defined by a black move; but these terms are not otherwise used consistently and they afford no basis for classification.

By the early 20th century names began to be seen as a reflection of national, ethnic, or personal pride, and there were competing and sometimes incompatible naming methods. One opening line may have many names; conversely, one name may describe different lines. Weak players may produce valuable innovations in the opening, but the real skill comes in proving the worth of an innovation by analysis, play, or both, a task for experts.

In 1932 FIDE set up a commission to produce a standard set of names, but the result, published in the following year, was largely ignored. Another attempt was made in 1965 through *FIDE Revue* but since then there has been a movement away from the use of proper names for all but the basic openings and towards systematic classification to help indexing and retrieval. (See, for example, RABAR CLASSIFICATION.)

The moves that constitute some hundreds of named openings and variations are given in appendix I.

OPENINGS, NUMBER OF POSSIBLE. Those ways of starting a game which become part of opening practice form a small proportion of those legally possible. White has a choice of 20 first moves, Black the same number of replies, making 400 different possible positions after one move each. In 1895 C. Flye St Marie calculated that 71,852 different legal positions were possible after two moves by each player. This figure is geometrically correct but in 1946 DAWSON showed that White might have the option of an EN PASSANT capture in 232 of these positions, depending on which of about 200,000 different playing sequences were chosen. From a chess point of view, therefore, 72,084 different positions are possible.

After three moves each more than 9,000,000 positions are possible. To arrive at every one of the possible positions after four moves each at the rate of one position a minute day and night would take a player 600,000 years. There are 2×10^{43} possible different legal positions on a chess-board, and it has been estimated that the number of distinct 40-move games is 25×10^{115}, far greater than the estimated number of electrons in the universe (10^{79}). (For another astronomical figure see MYTHS.)

OPEN SLAV DEFENCE, 38, the CZECH DEFENCE.

OPEN TOURNAMENT, a tournament that, nominally at least, has no restriction on entry. Thus the open championship of a country may be won by a non-resident. In practice entry to an open tournament may depend on a minimum level of proven ability.

OPOČENSKÝ, Karel (1892–1975), Czech player, International Master (1950), International Arbiter (1951), national champion 1929 and 1944, co-champion 1927, 1938, and 1943, civil servant. A member of the Czech team in four OLYMPIADS from 1931 to 1939, he made the best fourth-board score (+10=3) at Folkestone in 1933. His best tournament achievement was at Bad Stuben (Štubňanské Teplice) 1930, when he shared third prize with FLOHR and GILG after LILIENTHAL and PIRC. In later life he took an active part in chess organization, serving on several FIDE committees, and he was chief arbiter for the world championship matches of 1951 and 1954.

OPOČENSKÝ GAMBIT, 132, ALEKHINE's name for the BENKO GAMBIT, bestowed after OPOČENSKÝ had played it against STÅHLBERG, Poděbrady 1936.

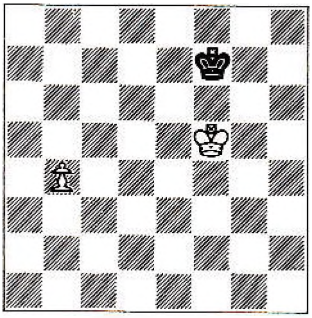
OPOČENSKÝ OPENING, 224, also known as the Trompowsky Opening, played by JANOWSKI in the 1920s, by OPOČENSKÝ in the 1930s, and by his countryman HORT in the 1970s.

OPOČENSKÝ VARIATION, 181 in the GRÜNFELD DEFENCE as in the game Opočenský–Pachman, Prague 1947; 264 in the SICILIAN DEFENCE, an idea taken up by NAJDORF.

OPPONENT, specifically one who does not have the move; generally the adversary of an identified player.

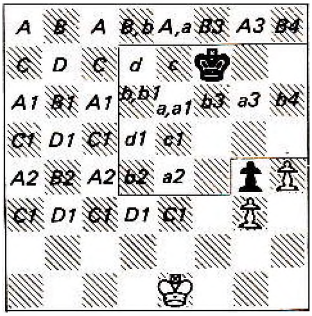
OPPOSITE COLOURED BISHOPS, see BISHOPS OF OPPOSITE COLOUR.

OPPOSITION, a special relationship between the positions of the kings partly depending on the distance between them. The unit of measurement is the distance between the centres of two laterally adjoining squares. The kings stand in opposition when a) the position is a ZUGZWANG and b) the co-ordinates of the distance between the kings consist of even numbers as follows: 2,0, direct opposition; 4,0, distant opposition; 6,0, long-distant opposition; 2,2, $(\sqrt{8})$ or 4,4, $(\sqrt{32})$ or 6,6, $(\sqrt{72})$, diagonal opposition; 2,4, $(\sqrt{20})$ or 2,6, $(\sqrt{40})$ or 4,6, $(\sqrt{52})$, oblique opposition. The opposition may also be called vertical for kings standing on the same file, horizontal for kings standing on the same rank. (Zugzwang is an essential constituent; yet the term opposition is often misused to describe any situation in which the kings stand as close as possible on the same rank or file.) When the kings stand in opposition the player who does not have the move is said loosely to have the opposition; if he creates such a position he is said to take the opposition; if he draws the game by maintaining the opposition he is said to have the defensive opposition.



The kings stand in vertical direct opposition. White to play draws: 1 Ke5 Ke7z (z symbolizes zugzwang) 2 Kd5 Kd7z 3 Kc5 Kc7z 4 b5 (Unable to advance his king White advances his pawn instead.) 4 . . . Kb7 5 b6 Kb8 6 Kc6 Kc8z 7 b7+ Kb8z. Black to play loses: 1 . . . Ke7 2 Ke5z Kd7 3 Kd5z Kc7 4 Kc5z Kb7 5 Kb5z Ka7 6 Kc6 (White makes an outflanking manœuvre.) 6 . . . Kb8 7 b5 Ka7 8 Kc7 Ka8 9 Kb6 Kb8 10 Ka6 Ka8 11 b6z Kb8 12 b7z. It is an inherent characteristic of this pawn formation (a single white pawn at b4) that six zugzwangs are possible; these occur with the white king on a5, b5, c5, d5, e5, or f5 and the black king on a7, b7, c7, d7, e7, or f7 respectively. These relationships may be shown thus a5=a7, b5=b7, and so on, each 'equation' representing a pair of squares known as CONJUGATE SQUARES, a term implying the reciprocal relationship common to all zugzwangs.

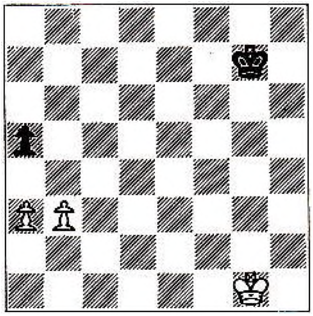
This example shows the practical advantages that accrue to the player who has the opposition: he may prevent the outflanking of his king or he may outflank the enemy king.



This pawn formation contains inherently 28 conjugate pairs showing the opposition in one form or another. Italic letters and numbers indicate these pairs, upper case for White, lower case for Black. For example if White's king were on a *C1* square and Black's on a *c1* square the kings would stand in opposition. White would win if he could move his king across the line on the diagram (into Black's territory) before moving his h-pawn. This he cannot do, so the position is drawn.

1 Kd2 Kc6 2 Ke3 Ke5z 3 Kd3 (the advance 3 h5 would also draw) 3 . . . Kd5z 4 Kc3 Ke5z (Black takes the diagonal opposition.) 5 Kb3 Kd5z 6 Ka3 Kc5z (Black takes the oblique opposition.) 7 Ka4 Ke4z (Black takes the horizontal distant opposition.) 8 Ka5 Ke5z 9 Kb6 Kd6z. By maintaining the defensive opposition Black can keep out White's king.

The italic letters reveal the regular pattern of conjugate squares that characterizes the opposition. Notionally there are four interlocking groups of squares (marked a, b, c, and d) and if both kings were to stand on squares of one group their positions would be correlated. In practice this is true only to a limited extent for the theoretical pattern is modified by the pawn formation. Here for example a black king at e6 (an a square) would stand in opposition to a white king at a6, c6, a8, or e8 (A squares), but if the white king were to stand on other A squares (e.g. c4) the position would not be a zugzwang.

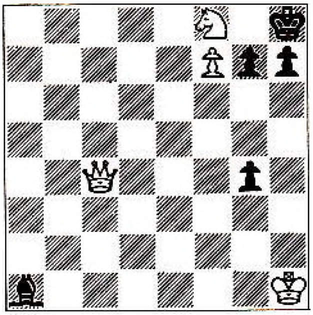


The kings stand in vertical long-distant opposition. Twenty conjugate pairs are possible, all forms of the vertical opposition on the c- d- e- f- or g-file. White to play draws: 1 Kf1 Kf7z 2 Ke1 Ke7z 3 Kd1 Kd7z 4 Kc2 Kc6z (vertical direct opposition) 5 Kc3 Kc5z (direct opposition) 6 Kd2 Kd6z 7 Kd3 Kd5z, and Black maintains the defensive opposition. Black to play loses: 1 . . . Kf7 2 Kf1z Ke7 3 Ke1z Kd7 4 Kd1z Kc7 5 Ke2 (outflanking) 5 . . . Kd6 6 Kd2z Ke6 7 Kc3 (outflanking) 7 . . . Kd5 8 Kd3z Kc5 9 Ke4 (outflanking) 9 . . . Kc6 10 Kd4 Kd6 11 Kc4 Kc6 12 a4z Kb6 13 Kd5, and White will gain Black's pawn.

Opposition at a distance is not common in play, but direct opposition is of consequence in many pawn endings.

Compare CONJUGATE SQUARES, when the distance between the kings usually contains at least one odd-numbered co-ordinate. Some authorities regard the opposition as a special case of conjugate squares, others regard conjugate square situations as a special form of opposition which they designate irregular opposition.

OPPOSITION THEME, a problemist's term for a 'duel' between a white piece and a black piece; sometimes more pieces are involved. (The word opposition in this context does not bear its normal meaning as understood by players and study composers.)



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A problem by LOYD, *Leipziger Illustrirte Zeitung*, 1869. After the key, 1 Qf1, the battle is fought between White's queen and Black's bishop: 1 . . . Bb2 2 Qb1, 1 . . . Bc3(d4) 2 Qd3; 1 . . . Be5(f6) 2 Qf5. BY-PLAY: 1 . . . g3 2 Ng6+.

ORANG UTAN OPENING, 5, dating from the 19th century and also called the Hunt, Polish, or Sokolsky Opening. During the New York tournament 1924, TARTAKOWER visited the zoo, and was so impressed by Suzan, the Orang Utan, that he decided to dedicate his next game to her. On the following day he played 1 b4 against MARÓCZY. The opening had been studied and practised by the Moscow mathematician Nikolai Vasilyevich

Bugayev (1837–1903), whose analysis was published in *Shakhmatnoye Obozreniye* just before his death.

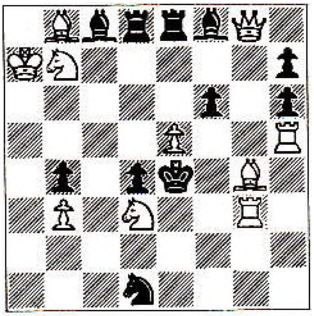
B. Fleissig–Schlechter friendly game Vienna. 1893

1 b4 e6 2 Bb2 Nf6 3 a3 c5 4 b5 d5 5 d4 Qa5+ 6 Nc3 Ne4 7 Qd3 cxd4 8 Qxd4 Bc5 9 Qxg7 Bxf2+ 10 Kd1 d4 11 Qxh8+ Ke7 12 Qxc8 dxc3 13 Bc1 Nd7 14 Qxa8 Qxb5 15 Bf4 Qd5+ 16 Kc1 Be3+ 17 Bxe3 Nf2 18 Bxf2 Qd2+ 19 Kb1 Qd1+ 20 Ka2 Qxc2, an EPAULET MATE.

ORGANIZATION, the formal structure of chess-playing, developed with the railways as travel became more practical in the middle of the 19th century. Chess clubs were increasingly common at the beginning of the century and the first organization beyond that level was the Yorkshire Chess Association, formed in 1841. Soon its membership extended and in 1844 its annual meeting was in Nottingham. In 1852 it became the Northern and Midlands Counties Chess Association, and in 1857, as it enlarged, simply the Chess Association. In 1862 its title changed to British Chess Association although the name had been used informally for some years. The BCA had a fitful existence, became dormant, was revived in 1885, and expired around 1892. In 1865 the North Yorkshire and Durham Chess Association was formed, to become the Yorkshire Chess Association in 1867 and the Counties Chess Association in 1870. The CCA was more provincial and initially more aligned to amateur chess than its rival, the BCA, but had a similar mixed success and faded away around 1893, although nominally it was associated with Craigside tournaments until 1901. A Scottish Chess Association was founded in 1884, Irish in 1885, and South Wales in 1888. The Metropolitan Chess Clubs Competition, 1887, became the London Chess League in 1893 and with the Southern Counties Chess Union (SCCU), 1892, Midlands CCU, 1897, and Northern CCU, 1899, became the basis of the British Chess Federation.

A West German chess federation was formed in 1861 followed by a North German in 1868 and a Central German in 1871, and they developed into the Deutscher Schachbund of 1877. Other national organizations were being formed at the time—Netherlands in 1873, Bohemia in 1886 for example. In the USA a number of short-lived national associations were formed, often in conjunction with a master tournament. By 1888 seven State associations existed and they formed a USCA, but that too disappeared. The Western Chess Association was founded in 1900. An offshoot was the National Chess Federation (1926). In 1934 the WCA enlarged to become the American Chess Federation which in 1939 merged with the NCF to form the USCF. An All-Russian chess federation was not formed until 1914 despite efforts by JAENISCH and CHIGORIN, and the same year saw the first unsuccessful attempt to create an international body, an attempt stifled by war. FIDE, when it came ten years later, was a feeble infant at first.

ORGAN PIPES, a problem idea originated by Loyd in 1869 and named by the German architect Georg Schnitzler. Two black rooks and two black bishops are aligned on a file or a rank and in the main variations each bishop interferes with each rook and vice versa.



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A problem by HARTONG that won first prize in the *Problem* tourney, 1951. The key is 1 exf6 setting up a block. The main variations show six different mates and four sets of GRIMSHAW INTERFERENCES, on d7, d6, e7, and e6.

1 . . . Rd7	2 Bf5
1 . . . Bd7 1 . . . Bd6	2 Qd5
1 . . . Rd6	2 Nbc5
1 . . . Re7	2 Ndc5
1 . . . Be7 1 . . . Be6	2 Re5
1 . . . Re6	2 Qxh7

ORLÉANS, CHARLES D' (1391–1465), French prince, poet, and chess-player, father of Louis XII of France. At an early age he married the widow of Richard II of England. Taken prisoner by the English at the battle of Agincourt (1415), he was ransomed 25 years later. He greatly enjoyed his captivity, writing poetry and music, hunting, and playing chess—a theme in many of his poems including one on the death of his wife:

> En ma dame j'avoye mon secours
> Plus qu'en autre, car souvent d'encombrier
> Me delivroit, quant venoit à son cours,
> Et en gardes faisoit mon jeu lier;
> J n'avoyë pion ne chevalier,
> Auffin ne rocq qui peussent ma querelle
> Si bien aidier; je y pert vrayement
> Car j'ay perdu mon jeu entierement
> Se je ne fais une dame nouvelle . . .

ORPHAN, a FAIRY PROBLEM piece invented by the American composer David L. Brown (1945–) in 1971. It stands immobilized and powerless unless attacked in which event it assumes the powers of the attacking man or men. The orphan transfers these powers to orphans of the opposite colour if it attacks them, creating a kind of chain reaction. Place White Ka1 and Nd5 and orphans on d4 and g5, and Black Kh7 and orphans on c2, e4, and f3;

White cannot play 1 Nf6+ because this would place his own king in check.

ORSINI GAMBIT, 565, discarded variation of the KING'S GAMBIT Accepted. The Italian player Emilio Orsini (1839–98) produced the magazine *Nuova rivista degli scacchi* from 1875 to 1893.

ORTHODOX CHESS, the game played in accordance with the laws, as distinct from the many variants of the game known collectively as UNORTHODOX CHESS.

ORTHODOX DEFENCE, 93 in the QUEEN'S GAMBIT Declined, a name originally given by TARRASCH to show his contempt for its timidity as contrasted with the TARRASCH DEFENCE, 56, which he considered the only correct line. The most favoured continuations for White are 7 Qc2 and 7 Rc1. (See LINE VACATION; STEINER, L.; YATES.)

ORTHODOX PROBLEM, traditionally a DIRECT MATE PROBLEM consisting of a legal position and play that conforms to the laws. In 1968, however, the FIDE Problem Commission, meeting at Arcachon, declared that HELPMATES and SELFMATES should also be regarded as orthodox when, except for the special mating requirement, the laws of the game are observed. Castling is permitted unless its illegality can be proved. A composer must not use more men of any kind than the number in the ARRAY. Another convention concerns OBTRUSIVE PIECES: some tourney judges would object to these and some would take a more lenient view, but few would approve the use of an obtrusive piece if the composer's idea could be shown otherwise. Problems that require RETROGRADE ANALYSIS to demonstrate the correctness of the KEY (e.g. an EN PASSANT capture) must by definition conform to the laws if the normal board and men are used; yet they are classified as FAIRY PROBLEMS.

J. E. Rice, *An ABC of Chess Problems* (1970).

OSNOS, VIACHESLAV VULFOVICH (1935–), Soviet player, International Master (1965), joint champion of Leningrad in 1968 and outright champion in 1971 and 1980, radio technician. Osnos played in the USSR Championship six times consecutively from 1963 to 1968, with modest results; his best international tournament result was probably his first prize (+7=6) a point and a half ahead of MALICH, his nearest rival, at Debrecen 1969 (about category 7).

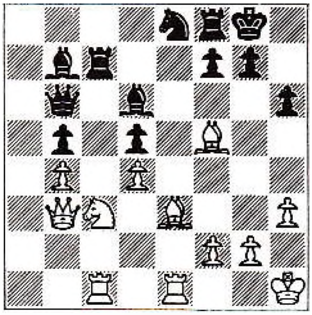
OSTOJIC, PREDRAG (1938–), Yugoslav player, International Grandmaster (1975), joint national champion in 1968, champion in 1971, journalist. His best achievements were in tournaments of about category 7: São Paulo 1973, first; and Vrnjačka Banja 1975, first equal with GIPSLIS and VADÁSZ.

O-T-B, abbreviation for OVER-THE-BOARD, usually printed in lower case letters (o-t-b).

OUTPOST, a square on the fifth, sixth, or seventh rank that is guarded by a pawn but cannot be attacked by an enemy pawn, especially such a square on an open file. One player's outpost is his opponent's HOLE. Possession of an outpost is likely to be advantageous if it can be occupied by pieces, a salient in enemy territory. KEENE and R. N. Coles, in their book *Howard Staunton* (1975), draw attention to the similarity of strategic ideas in the following games, one played more than a century after the other. Each winner makes a POSITIONAL SACRIFICE by moving a rook to an outpost at c4, gaining in return a PROTECTED PASSED PAWN and an attack that is based on the weakness of the light squares on White's king's side.

Saint Amant–Staunton 21st and final match game, 1843
Queen's Gambit Declined

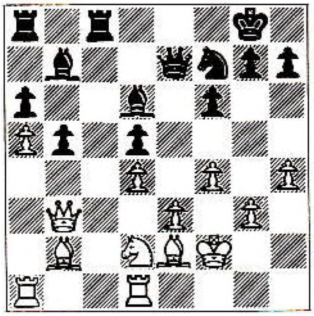
1 d4 d5 2 c4 e6 3 e3 c5 4 Nc3 Nf6 5 Nf3 Be7 6 Bd3 b6 7 0-0 0-0 8 b3 Bb7 9 cxd5 exd5 10 Qc2 Nc6 11 a3 a6 12 Rd1 cxd4 13 exd4 h6 14 b4 Bd6 15 Re1 b5 16 h3 Rc8 17 Qb3 Qc7 18 Bd2 Qb6 19 Be3 Ne7 20 Rac1 Nh5 21 Qd1 Nf6 22 Nh4 Rc7 23 Qd2 Nh7 24 Qc2 Nf6 25 Kh1 Ne8 26 Nf5 Nxf5 27 Bxf5 a5 28 Qb3 axb4 29 axb4



29 . . . Rc4 30 Na2 Nf6 31 Bd3 Qc6 32 Qb2 Qd7 33 Kg1 Nh5 34 Qd2 f5 35 f4 Ng3 36 Bxc4 dxc4 37 Qb2 Rf6 38 Nc3 Ne4 39 Re2 Rg6 40 Rd1? Nxc3 41 Qxc3 Bf3 42 Rdc1 Bxe2 43 Rxe2 Qe7 44 Qb2 Re6 45 Kf2 Re4 46 Qa2 Kf7 47 g3 Qb7 48 Qa3 Re8 49 Qc3 Qh1 50 h4 g5 51 Qe1 Qh2+ 52 Kf1 Qh3+ 53 Kg1 Qg4 54 hxg5 Bxf4 55 Bxf4 Qxe2 56 Qxe2 Rxe2 57 gxh6 c3 58 Kf1 Re4 59 Bc1 Kg6 60 d5 c2 61 Bd2 Rxb4 62 d6 Rd4 63 Ke2 Rxd6 64 Ke3 Kxh6 65 Ke2+ Kg6 66 Ke1 b4 White resigns.

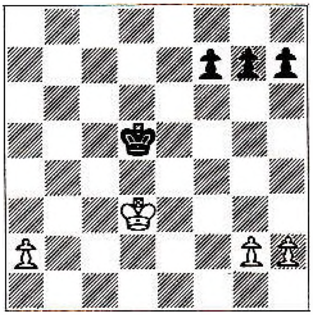
Spassky–Petrosyan 11th match game, World Championship 1969 Queen's Indian Defence

1 d4 Nf6 2 c4 e6 3 Nf3 b6 4 a3 Bb7 5 Nc3 d5 6 e3 Nbd7 7 cxd5 exd5 8 Be2 Bd6 9 b4 0-0 10 0-0 a6 11 Qb3 Qe7 12 Rb1 Ne4 13 a4 Ndf6 14 b5 Nxc3 15 Qxc3 Ne4 16 Qc2 Rfc8 17 Bb2 c6 18 bxc6 Bxc6 19 Qb3 Qd7 20 Ra1 b5 21 a5 Bb7 22 Ne5 Qd8 23 Rfd1 Qh4 24 g3 Qe7 25 f3 Ng5 26 h4 Ne6 27 f4 f6 28 Nf3 Nd8 29 Kf2 Nf7 30 Nd2



30 . . . Rc4 31 Qd3 Re8 32 Bf3 Bb4 33 Ba3 Bxa3 34 Rxa3 Nd6 35 Re1 f5 36 Raa1 Nc4+ 37 Bxc4 fxc4 38 Qb1 Qd7 39 Ra2 Rec8 40 Nxc4 dxc4 41 d5 Bxd5 42 Rd1 c3 43 Rc2 Qh3 44 Rg1 Qg4 45 Kg2 Qf3+ 46 Kh2 Qxc3 47 f5 Qc5 48 Rf1 b4 49 f6 b3 50 Rcf2 c2 51 Qc1 c3 52 f7+ Kf8 53 Rf5 b2 54 Qxb2 c1=Q 55 Qxg7+ Kxg7 56 Rg5+ White resigns.

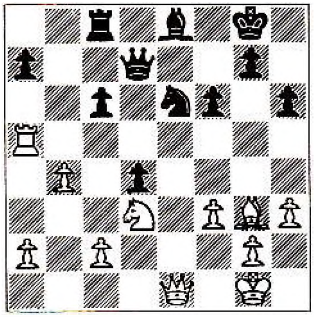
OUTSIDE PASSED PAWN, or remote passed pawn, a passed pawn, usually on the flank, that is at a distance from the remaining pawns. It may be weak because it is hard to defend or strong because it can be promoted or used as a decoy. (See games under BARCZA and WALBRODT.)



White wins this position by advancing his outside passed pawn, decoying Black's king after which his own king gobbles up the black pawns.

OVERBROOK PRESS, see WHITE, A. C.

OVERLOAD, to burden (a piece or pawn) with too many defensive tasks. A player who is defending commonly has to give ground because he has an overloaded piece. (See FOCAL PLAY for an example of overloading in a problem.)



A position from the 2nd match game between KARPOV (White) and KORCHNOI, World Championship 1981. Black's queen, defending both his knight at c6 and his pawn at a7, is overloaded. White won by 35 Rxa7.

OVERPROTECTION, a term used by NIMZOWITSCH to describe a long established general principle: a player controlling the centre or some other strategically important point should strengthen and consolidate this control.

OVER-THE-BOARD, a description of a game in which the contestants meet across the board as distinct from CORRESPONDENCE CHESS, for example.

OWEN, JOHN (1827–1901), English player, vicar of Hooton, Cheshire, from 1862 to 1900. In 1858, playing under the pseudonym 'Alter', he lost (=2–5) a match against MORPHY, who conceded pawn and move. (HOFFER attributed this poor result to Owen's just having married.) Subsequently Owen played better. He drew a match with KOLISCH in 1860 (+4–4) and at the London tournament of 1862 took third prize after ANDERSSEN (whom he defeated) and L. PAULSEN ahead of DUBOIS, G. A. MACDONNELL, STEINITZ, and BLACKBURNE. From 1857 to 1898 Owen played in more than a dozen tournaments, all of them in Great Britain. He liked close openings and often played the QUEEN'S FIANCHETTO DEFENCE, sometimes named after him, and the LARSEN OPENING.

OWEN DEFENCE, 228, the QUEEN'S FIANCHETTO DEFENCE, which John OWEN played frequently in the 19th century. He often defended any opening move by 1 . . . b6 or 1 . . . g6, and as often began the game by 1 b3 or 1 g3.

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PACHMAN, LUDĚK (1924–), Czech-born player and author, national champion seven times from 1946 to 1966, International Grandmaster (1954), brother of Vladimir PACHMAN. He won three zonal tournaments and competed in four consecutive interzonals: Saltsjöbaden 1948, Saltsjöbaden 1952, Göteborg 1955, and Portorož 1958; he came nearest to being a CANDIDATE on the last occasion when he came seventh and the first six qualified. At Mar del Plata 1959, about category 7, he shared first place with NAJDORF, and he won minor tournaments at Sarajevo 1960, Mariánské Lázně 1960, and Graz 1961. His best tournament achievement was at Havana 1963 when he came second (+11=10) equal with GELLER and TAL half a point behind KORCHNOI. Pachman represented his country in all eight Olympiads from 1952 to 1966, playing at first board except in 1956 when he went down one place. He won (+7=8) the first international tournament to be played in Greece, Athens 1968. A few months later he was in prison.

An unquestioning Communist from his youth, Pachman re-examined his position in the light of the consequences of the 'Prague spring' of 1968, and became implacably hostile to his former beliefs. As a result he was imprisoned twice (1969–70, 1972). Describing his political life in his *Checkmate in Prague* (1975) he relates that he intentionally jumped from his bed to land head first on the floor of his cell, which caused permanent injury to his head and spine. In 1972, obtaining permission to leave Czechoslovakia, he became a chess professional in West Germany. For some years he was boycotted by the Communist bloc, but at the Manila interzonal 1976 he had a simultaneous disaster and triumph: he shared last place but forced recognition from his enemies who were obliged to meet him in play. Later that year he played in the Olympiad for his adopted country, West Germany.

Pachman's first book, published in Prague in 1944, was devoted to the games of BOHATIRCHUK, whose emigration to Canada a few years later brought loud abuse from Pachman; but after his own exile the two became reconciled. The first of Pachman's writings to become popular were his first books on openings, published in Prague in 1948. They were translated into German and English, and a similar course followed publication of his three-volume *Strategie Moderniho Šachu* (1948–50) and his two-volume *Taktika Moderniho Šachu* (1962). The English versions of these two books were not complete: *Modern Chess Strategy* (1963) was abridged to form one volume, and *Modern Chess Tactics* (1970) was a shortened version of the first of his two volumes on the subject. A book of his games was translated into English in 1975 as *Pachman's Decisive Games*.

PACHMAN, VLADIMIR (1918–), Czech composer, International Judge of Chess Compositions (1956), International Grandmaster for Chess Compositions (1975). Besides orthodox THREE- and MORE-MOVERS he also composes studies, and is one of the few who have achieved success in both fields. He is the brother of Luděk PACHMAN and the great-nephew of the Czech problemist Josef Cumpe (1868–1943), whose influence he acknowledges; but his style is highly individual: he neither slavishly follows Czech traditions nor cares for current fashions. (See PENDULUM DRAW.)

V. Pachman, *Vybrané Šachové Skladby* (1972) contains 427 compositions; a second edition was published in 1979.

PACHMAN VARIATION, 195 in the KING'S INDIAN DEFENCE.

PADEVSKY, NIKOLA BOCHEV (1933–), Bulgarian champion 1954, 1955, 1962, and 1964, International Grandmaster (1964), lawyer. He played in every Olympiad from 1956 to 1978 except 1976. His best tournament performance was at Varna 1975 (category 7) when he tied with VUKIĆ for first prize.

PAINTING AND CHESS, see ART AND CHESS.

PAIRING, arranging opponents in a tournament. For an ALL-PLAY-ALL event PAIRING TABLES are used, the players drawing by lot for number. A SWISS SYSTEM tournament presents greater problems. There are three basic rules for pairing in such a competition: no two players should meet more than once; as far as possible players should be drawn against opponents with the same score; and each player should have a balanced number of games with white and black pieces. These conditions imply that the pairing for a round can be made only after all games from preceding rounds have been completed. This is not always possible and various ways have been devised to make suitable pairings when some games remain unfinished. Some organizers interpret Swiss system pairing requirements liberally in order for example to ensure that a local player meets a sufficient number of rated players and thus has the opportunity of achieving a NORM.

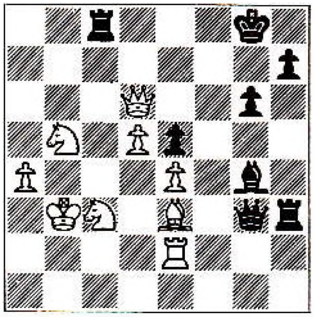
B. M. Kažić, *The Chess Competitor's Handbook* (1980).

PAIRING TABLES. These are used to pair opponents for each round of an ALL-PLAY-ALL tournament. In *Deutsche Schachzeitung* 1886, pp. 134–7, Richard Schurig (1825–96) published tables for tournaments with from three to 24 players, allowing for the bye where applicable. These tables have been used ever since. The rounds do not have to be played in the sequence given. For example in the Hastings international tournament of 1895 the round number was drawn from a hat each morning to discourage preparation. With scant regard for chess history FIDE calls Schurig's creation 'Berger tables' because Johann BERGER gave them, duly acknowledged, in his two *Schachjahrbücher* (1892–3 and 1899–1900).

PANNO, OSCAR ROBERTO (1935–), the strongest Argentine-born player up to his time, International Grandmaster (1955), civil engineer. After tying with PARMA for first place in the World Junior Championship 1953 he won the title on tie-break, and in the same year he won the Argentine Championship. In 1955 he qualified as a CANDIDATE by taking third place (+9=8−3) in the category 12 Göteborg interzonal, and in the Candidates tournament Amsterdam 1956 he shared eighth place, his nearest approach to the world title. Unsuccessful in the interzonal of 1958, Panno largely gave up competitive chess for about ten years while he attended to his profession. Then he came first in three strong tournaments: Buenos Aires 1968 (+8=2−1) ahead of NAJDORF, Palma de Majorca 1971 (+7=8) a tie with LJUBOJEVIĆ ahead of PORTISCH and LARSEN, and Palma de Majorca 1972 (+6=8−1) a tie with KORCHNOI and SMEJKAL ahead of Ljubojević and POLUGAYEVSKY. In 1975 he and Najdorf tied for first place in the Argentine Championship and shared the title. Also in the 1970s Panno achieved good scores in several other tournaments, notably Buenos Aires 1977, a second place (+6=4) after SANGUINETI and Buenos Aires 1978, a second place (+4=9) shared with Smyslov and VAGANYAN after ANDERSSON. Panno played in several Olympiads from 1954, making the best second-board score (+10=8) at Havana 1966.

Panno–Reshevsky Los Angeles 1963 King's Indian Defence, Sämisch Variation

1 d4 Nf6 2 c4 g6 3 Nc3 Bg7 4 e4 d6 5 f3 0-0 6 Be3 e5 7 d5 c6 8 Qd2 cxd5 9 cxd5 a6 10 0-0-0 Ne8 11 Bd3 Nd7 12 Kb1 b5 13 Rc1 Nc5 14 Bc2 Rb8 15 b4 Nd7 16 Nge2 Nb6 17 Bd3 f5 18 a3 Nf6 19 h3 Bd7 20 Ka2 fxe4 21 fxe4 Nc4 22 Bxc4 bxc4 23 Rb1 Nh5 24 Rhc1 Qe7 25 Rc2 Rf7 26 a4 Nf4 27 Nc1 Qe8 28 Ka3 Bf6 29 Rcb2 Bd8 30 b5 axb5 31 Nxb5 Ra8 32 Qc2 Ba5 33 Qxc4 Rc8 34 Qb3 Nxg2 35 Rxg2 Rf3 36 Re2 Rxh3 37 Na2 Bg4 38 Ree1 Bxe1 39 Rxe1 Bd7 40 Nac3 Qf8 41 Qb4 Qf6 42 Kb3 Qh4 43 Re2 Bg4 44 Qxd6 Qg3



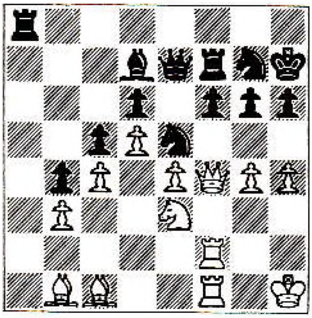
45 Kb4 (White plays with an extra piece: his king can participate, Black's cannot.) 45 . . . Rxc3 46 Qd8+ Kg7 47 Qe7+ Kg8 48 Qe8+ Kg7 49 Rf2 Bf5 50 Qe7+ Kg8 51 Qe8+ Kg7 52 Qe7+ Kg8 53 Nd6 Rb3+ 54 Ka5 Rb8 55 Qf7+ Kh8 56 Qf6+ Kg8 57 Qf7+ Kh8 58 Ne8 Ra8+ 59 Kb5 Rxe8 60 Qxe8+ Kg7 61 Qe7+ Kg8 62 Bc5 Qb3+ 63 Bb4 Black resigns.

PANNO VARIATION, 214, line in the KING'S INDIAN DEFENCE introduced to master play by PANNO around 1955.

PANOV, VASILY NIKOLAYEVICH (1906–73), Soviet player and author, International Master (1950), journalist. He won the Moscow Championship in 1929, competed in six USSR championships from 1929 to 1948, with modest results, and achieved his best tournament win (+10=6−1) at Kiev 1938. Panov is remembered, however, for his openings investigations, his reporting as chess correspondent of *Izvestia*, and for his many books. He wrote, in Russian, a beginner's book, several manuals on the game, a book on the Moscow tournament of 1956, biographies with games of ALEKHINE and CAPABLANCA, and *Kurs Debyutov* (1957), an excellent general guide to the openings which ran to many editions, and was Russia's best-selling book on the subject. (See ESTRIN.)

Alatortsev–Panov Moscow 1937 Benoni Defence, Blockade Variation

1 d4 c5 2 d5 e5 3 e4 d6 4 Ne2 Nf6 5 f3 Be7 6 c4 0-0 7 Be3 Ne8 8 Qd2 Na6 9 Nbc3 Nc7 10 g4 Bh4+ 11 Ng3 Bd7 12 Bd3 g6 13 0-0 Ng7 14 Kh1 b6 15 Rg1 Qe7 16 Rg2 Kh8 17 Rag1 a6 18 a4 Rb8 19 b3 f6 20 Nge2 b5 21 axb5 axb5 22 f4 b4 23 Nd1 exf4 24 Nxf4 Kg8 25 Qe2 Ra8 26 Bd2 Bg5 27 Rf1 Bc8 28 Bc2 Na6 29 Qf2 Nb8 30 h4 Bxf4 31 Qxf4 Nd7 32 Bb1 Ne5 33 Ne3 Bd7 34 Rgf2 Rf7 35 Qg3 h6 36 Qf4 Kh7 37 Bc1



After long defence Black begins his COUNTERATTACK. 37 . . . Ra1 38 Rb2 h5 39 gxh5 Nxh5 40 Qf2 Kg8 41 Bc2 Rh7 42 Rb1 Rxb1 43 Bxb1 g5 44 Rg1 Ng7 45 Ng2 Ng4 46 Qb2 Nh5 47 Re1 gxh4 48 e5 h3 White resigns.

PANOV–BOTVINNIK ATTACK, 305. Analysed by H. Krause in 1911, recommended by SCHLECHTER, and re-examined by PANOV in 1930, this variation of the CARO–KANN DEFENCE became popular after BOTVINNIK played it in his first and ninth match games against FLOHR, 1933. (See POISONED PAWN.)

PANOV VARIATION, 674 in the ALEKHINE DEFENCE, as played in the game Rubinstein–Spielmann, Moscow 1925.

PAO, a piece used in CHINESE CHESS. When not capturing it is moved like a rook; captures are possible only when the man to be taken lies beyond an intervening man of either colour on the same rank or file. On an otherwise empty board place a white pao at c3, a man of either colour at c5, and a black man at c6 or c7 or c8; the pao could be moved as far as a3, h3, c1, or c4; it neither threatens nor guards the piece at c5, but could capture the man that lies beyond. The pao's kin are the LEO and the VAO. (For an example of the pao in action see CHINESE CHESS.)

PARIS GAMBIT, 700, sometimes called the Amar Gambit, an interesting pawn sacrifice. (See TARTAKOWER.)

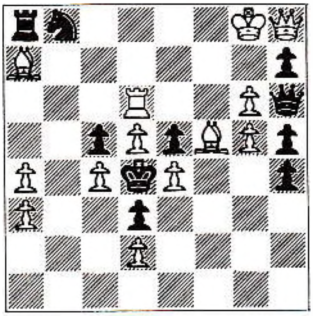
PARISIAN OPENING, 25, 129 the VERESOV VARIATION, another of TARTAKOWER's christenings.

PARIS OPENING, 699, probably so named by TARTAKOWER who, however, also called it the Amar Opening.

PARMA, BRUNO (1941–), World Junior Champion 1961, International Grandmaster (1963), a leading Yugoslav player for many years, member of his country's team in several Olympiads from 1962. He won or shared first prize in four strong international tournaments: Bucharest 1968 (+5=7); Sarajevo 1970, equal with LJUBOJEVIĆ; Natanya 1971, equal with KAVALEK; and Vršac 1973, equal with TRINGOV. Parma also made good results at Amsterdam 1965, a second place (+3=6) after DONNER, and at Zagreb 1965, a score of +5=14 to share fourth place with PORTISCH after IVKOV, UHLMANN, and PETROSYAN ahead of BRONSTEIN and LARSEN.

PÁROS, GYÖRGY (1910–75), Hungarian composer, International Judge of Chess Compositions (1956), International Grandmaster for Chess Compositions (1975), personnel manager. He began as a successful composer of orthodox TWO-MOVERS; later he became the world's foremost composer of HELPMATES.

PARTIAL RETROGRADE ANALYSIS, or partial analysis, RETROGRADE ANALYSIS that reveals two or more hypotheses about the history of a position; these establish the legality of two or more forward lines of play so that if any one line is legal the others are not.



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A two-choice partial analysis problem by DAWSON, *Melbourne Leader*, 1914. Black's last move must have been the advance of his c- or e-pawn, before which he was in check; this check must have been brought about by a move of White's rook from either b6 or f6 (to d6); and whichever pawn Black moved last came from its second rank. Therefore White may capture EN PASSANT. The two mutually exclusive solutions are 1 dxc6 ep+ Kxc4 2 Be6 and 1 dxe6 ep+ Kxc4 2 Qc3. There is, of course, no way to determine which is the 'correct' solution.

In 1859 LOYD experimented with partial analysis but it was the publication of a fine example by the Danish composer Umro Niels Høeg (1876–1951) in *Deutsches Wochenschach*, 1907, that led to the investigation of many new ideas in this field.

PARTIE, a French word meaning 'game' once commonly used in English, now an affectation. In her otherwise well researched novel *The Chess Players* Frances Parkinson Keyes describes the MORPHY–Mongredien match of 1859: 'The first game . . . resulted in a draw; in the second Paul scored seven parties one after another; and the third slipped from his opponent's grasp after a ten-hour struggle.' This curious gaffe may have arisen from unclear reports of the match, which Morphy won (+7=1–0).

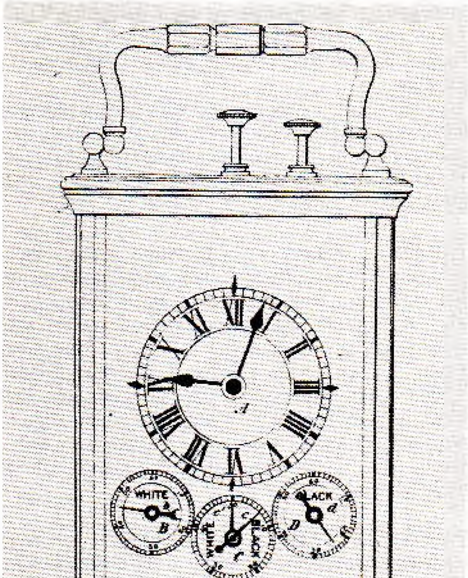
PASSAR BATTAGLIA, an Italian phrase meaning dodging the fight and referring to the absence of an EN PASSANT law: a pawn on its fifth rank was unable to capture an enemy pawn passing by on an adjoining file. The option of advancing a pawn two squares forward on its first move was probably a 13th-century innovation and *passar battaglia* would then have been the normal practice. Even after the *en passant* capture was introduced, probably in the 15th century, there were some curious exceptions: both DAMIANO and Ruy LÓPEZ state that such a capture could not be made if it brought about a

DISCOVERED CHECK. The *passar battaglia* law survived in several parts of Europe for a long time, finally disappearing in 1880 when the Italians revised their laws.

PASSED PAWN. A pawn is passed when no enemy pawns on the same or an adjoining file stand on the ranks ahead. Only a piece can prevent the advance of such a pawn.

PAT, French for stalemate; but the Italian *patta* simply means a draw.

PATENTS relating to chess have been most often concerned with CLOCKS of various kinds. Perhaps the second most common inventions are those for self-writing chess-boards. One such invented by F. E. Brandt, made in St Petersburg around 1871 and called the Scaccograph, was operated by electric batteries driving electro-magnets. In 1884 M. Hours-Humbert, a Besançon lawyer, constructed a similar apparatus and around 1887 Dr Wurtemberger of Zurich made such a device, also electro-magnetic, which he exhibited in London early in 1888. In 1903 Lal Raja Babu applied for and received a British patent for a mechanically driven board 'thereby doing away with the necessity of a referee or the assistance of a third party to write down the moves. . . .' It printed the moves in descriptive notation, unlike the earlier models, and also controlled the time-pieces. This was not the end of the matter. In 1929 O. DURAS and J. Simunek obtained a German patent for a device that recorded the departure and arrival squares of a man moved from one hole to another on a special board and as late as 1945 Arthur W. Fey of Pennsylvania spent more than $1,000 on patents and material for a board that did no more than the Scaccograph. Since the 1980s electronic devices for recording the moves have been readily available.



Schierwater's chess clock patented in 1884, the first British patent relating to chess; the three small dials show (*left*) time for White, (*right*) time for Black, (*centre*) number of moves played and who is to play.

Other patents have related to unorthodox chess (e.g. three-dimensional), boards (e.g. one with a rubber ring on each square to secure the men, or a board on which a disc rotates to show the man on each square, obviating the need for a set), travelling sets, pocket sets, score sheets, diagrams, correspondence chess stationery, sets in which the pieces stack within the larger men, and even the boxes.

PATZER, a weak player, from the German *patzen*, to bungle or botch, with a hint of *patzig*, boastful or impudent.

PAULSEN, LOUIS (1833–91), one of the great chess theoreticians and a player ranking among the world's best half-dozen in the 1860s and 1870s. Born in Nassengrund, Germany, of a chess-playing family, he learned the game young but showed no special enthusiasm for it at this time. In 1854 he and his brother Ernst went to Iowa, USA, and set themselves up as merchants. Louis entered America's first important tournament, New York 1857, and took second place after MORPHY. Then Paulsen began to take chess seriously, although he remained an amateur throughout his life. He built up a reputation as a blindfold expert, achieving the unprecedented feat of playing ten or more opponents simultaneously, and he studied '. . . with such zeal that I don't like to lose five minutes of time'. For two years he tried in vain to arrange a match with Morphy, and in the autumn of 1860 he returned home to work in the family business. (It included a distillery; Paulsen himself was a lifelong teetotaller and non-smoker.) His best tournament results were: Bristol 1861, first ahead of KOLISCH; London 1862, second after ANDERSSEN; Hamburg 1869, second to Anderssen after a play-off; Leipzig 1877, first (+9−2) ahead of Anderssen, ZUKERTORT, and WINAWER; Frankfurt 1878, first; and Leipzig 1879, second after ENGLISCH. Paulsen's style was better suited to match play, at which he was undefeated. He drew with Anderssen in 1862 (+3=2−3) and defeated Kolisch in 1861 (+7=18−6), NEUMANN in 1864 (+5=3−2), Anderssen in 1876 (+5=1−4) and again in 1877 (+5=1−3), and SCHWARZ in 1879 (+5−2). His last tournament was Breslau 1889 when he shared fourth place—no mean achievement, for he was already suffering from the diabetes that caused his death.

Quiet and unassuming, Paulsen was a thinker rather than a doer. 'He is extremely diffident', wrote STAUNTON, 'rarely speaking if not spoken to'. Paulsen discovered a larger number of opening ideas than any of his contemporaries. For the attack he contributed to the SCOTCH GAME, the GÖRING GAMBIT, the PAULSEN ATTACK, the PAULSEN VARIATIONS of the Vienna Game, and the FOUR KNIGHTS OPENING. For the defence he discovered the BOLESLAVSKY VARIATION, the PAULSEN DEFENCE of the KIESERITZKY GAMBIT, and the Paulsen Variation of the SICILIAN DEFENCE. He introduced the PIRC DEFENCE and improved Black's chances in the MUZIO GAMBIT and in several lines of the SICILIAN DEFENCE. His contributions were not confined to an odd move or improvement here and there: he also invented whole systems of play. He introduced 3 Nc3 in the FRENCH DEFENCE (after 1 e4 e6 2 d4 d5), a move that revitalized White's prospects when no one else could think of anything better than 3 exd5, and he experimented with 3 e5, later adopted by NIMZOWITSCH. From the NORMAL POSITION of the EVANS GAMBIT he developed a defensive system that is still regarded as best, and he introduced the FIANCHETTO in many openings. The father of the Sicilian Defence, he invented the DRAGON VARIATION, which remains popular after 100 years, and pioneered the KING'S INDIAN DEFENCE, still one of the most popular defences to the QUEEN'S PAWN OPENING. He also worked out a defensive system against the then popular ANDERSSEN VARIATION of the SPANISH OPENING, a set-up successfully adopted by STEINITZ in the thirteenth game of his match with Anderssen in 1866.

Of even greater consequence was Paulsen's influence on the THEORY of the game: how play should be conducted. Around 1860 most players sought direct attack and they often obtained considerable advantage when they had the first move. Much openings analysis was centred on White's attacking possibilities, and most of Paulsen's ideas were improvements for Black. The first great master of defence, he believed that sound defences were always possible, that Black could maintain the equilibrium, that attacks by White would then fail; and on this understanding the theory of play attributed to Steinitz was founded.

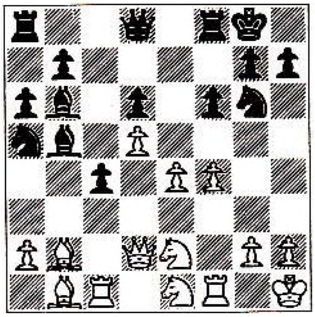
In his games Paulsen's defensive notions often encouraged premature attacks. He would sometimes move pieces *backwards*; surely, his contemporaries thought, this must be wrong. The first to realize that advantage might subsist in possession of the TWO BISHOPS, he would withdraw them to safe squares even if he thereby aggravated his defensive difficulties. He was the great sceptic of his time. Like LASKER after him he was aware of the need to re-examine all long-held assumptions. When Morphy offered to concede odds of pawn and move Paulsen's reply, that he wished to consider whether such odds might favour Black, was treated with derision; but it was not an unreasonable view, especially considering Morphy's attacking skill, which might benefit materially by possession of the half-open f-file.

Paulsen wrote no books, and none has been written on his theoretical contributions. (See SCHOOLS OF CHESS.)

Weltgeschichte des Schachs: Morphy und Paulsen (1967) contains 113 of Paulsen's games.

Kolisch–L. Paulsen Bristol 1861 Evans Gambit, Paulsen Variation

1 e4 e5 2 Nf3 Nc6 3 Bc4 Bc5 4 b4 Bxb4 5 c3 Ba5 6 d4 exd4 7 0-0 d6 8 cxd4 Bb6 9 d5 Na5 10 Bb2 Ne7 (Paulsen's innovation: if 11 Bxg7 Rg8 12 Bf6 Nxc4 13 Qa4+ Qd7 14 Qxc4 Rxg2+) 11 Bd3 0-0 12 Nc3 Ng6 13 Ne2 c5 14 Qd2 f6 15 Kh1 Bd7 (Later 15 . . . Bc7 became the preferred move.) 16 Rac1 a6 17 Nc1 Bb5 18 f4 c4 19 Bb1



Black now gives back his pawn to gain the attack. 19 . . . c3 20 Rxc3 Nc4 21 Qc1 Rc8 22 Bd3 Be3 23 Qc2 Nd2 24 Rg1 Rxc3 25 Qxc3 Qb6 26 Bc1 Bxg1 27 Nxg1 Bxd3 28 Nxd3 Nxe4 White resigns. If 29 Qb2 Qxb2 30 Bxb2 Nxf4 31 Nxf4 Nf2, a SMOTHERED MATE.

PAULSEN ATTACK, 518, a SCOTCH GAME variation, as in the game L. Paulsen–Anderssen, Leipzig 1877; 534 in the PHILIDOR DEFENCE; 659 in the FRENCH DEFENCE, the most favoured continuation of the NIMZOWITSCH VARIATION, 658, played successfully by L. PAULSEN against SCHWARZ, Leipzig 1879.

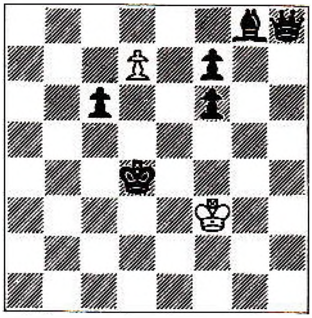
Also 347, a CENTRE GAME variation given by STAMMA and named after Wilfried Paulsen (1828–1901), brother of Louis Paulsen.

PAULSEN DEFENCE, 616, one of the best ways of meeting the KIESERITZKY GAMBIT, mentioned by GRECO, played and advocated by L. PAULSEN in the 1860s.

PAULSEN VARIATION, 286. Probably originated by ANDERSSEN, who played it in his third match game against Suhle in 1859, this variation brought the SICILIAN DEFENCE back into favour after temporary eclipse induced by fear of the SZÉN VARIATION. (See SWINDLE.)

Also 289 in the Sicilian Defence from the first match game Anderssen–Paulsen, 1876; 326, a sound line in the VIENNA GAME played five times (+3−2) by L. PAULSEN in the Vienna tournament 1873; 427, played by STEINITZ in the 1860s, and perhaps named after L. Paulsen because he pioneered the use of the king's fianchetto (for Black) in other variations of the SPANISH OPENING; 455, a line in the FOUR KNIGHTS OPENING introduced by L. Paulsen in the 1870s, and later favoured by NIMZOWITSCH after whom it is sometimes named; 473, successfully played by L. Paulsen against KOLISCH in the Bristol tournament, 1861, and now a standard defence to the EVANS GAMBIT Accepted (see L. PAULSEN); 514, the ANDERSSEN COUNTER-ATTACK IN THE SCOTCH GAMBIT.

PAULY, WOLFGANG (1876–1934), composer of German birth who settled in Romania when he was five and came to be regarded as the greatest problemist of his adopted country. He is best known for his FAIRY PROBLEMS, for which he was an early enthusiast, and his MORE-MOVERS; but he liked to explore all aspects of problem composition, and among other things acquired a reputation for TWINS. He assisted A. C. WHITE with a few Christmas Series books, notably *Asymmetry* (1927). As a young man he tried his hand at mathematics and astronomy, and he is credited with the discovery of a comet (1898 VII); later he became an actuary.



s ≠ 4 max. double move chess

A problem by Pauly (*Deutsche Schachblätter*, 1927), a MAXIMUMMER DOUBLE-MOVE CHESS SELF-MATE in four. After the key double-move, 1 Kc2 & Kd2, there are two variations:

1 . . . Qh1 & Qh8 2 d8=N & Nxc6+ Kc5 & Qh1 3 Kc2 & Kb3 Qxc6 & Qh1 4 Ka4 & Ka5 Qa8, and 1 . . . Qh1 & Qa1 2 d8=B & Bxf6+ Kc5 & Qxf6 3 Kc2 & Kb3 Qa1 & Qh8 4 Ka4 & Ka5 Qa1.

PAWN, the chessman of smallest size and value represented by the symbol P or the figurine ♙. A pawn can be moved neither sideways nor backwards but only forwards on its file, one or two squares on its first move, one square at a time subsequently. When a capture is made by a pawn it is moved one square diagonally forward and not in any other way. So that a pawn making its first move cannot evade capture by a pawn on an adjoining file the EN PASSANT law was introduced. Place a white pawn on e2 and a black pawn on f4 and if White plays Pe2–e4 Black may capture *en passant*: the pawn at f4 is placed on e3 (fxe3 ep) and the pawn at e4 is removed from the board. When a pawn is moved to the eighth rank it must immediately and as part of the same move be replaced by a queen, rook, bishop, or knight of the same colour, a procedure known as promotion. At the start of the game each player has eight pawns, one on each square of his second rank, and they are named by the files on which they stand. The a-pawn (standard notation) is the queen's rook's pawn or QRP (descriptive notation). The description may change: if an a-pawn makes a capture it becomes a b-pawn. The rook's pawn (on the a- or h-file) attacks one square, the others two.

The pawn is the only chessman that cannot capture in the same direction as it can be moved, and its path may be blocked by an enemy man; the man of least value, the pawn can threaten pieces, usually forcing them to withdraw; these characteristics, its slow pace, its inability to retreat (to correct a rash advance), and the possibility of promotion are the basis of most of the game's strategy: the pawn formation dictates the course of play. (See SCHOOLS OF CHESS.) On account of improved technique the loss of a pawn is regarded more seriously than in former times and TARTAKOWER could write in the 1920s, 'Never lose a pawn and you will never lose a game.' Beginners often ignore this advice in order to lock their pieces in combat.

The name derives from the Anglo-French word *poun* and ultimately from a direct translation of the Arabic word *baidaq*, a foot soldier. In the old game the pawn could be promoted only to a FIRZĀN or FERS. Neither in SHATRANJ nor in early European chess could the pawn be advanced two squares on its first move, an innovation that apparently dates from the 13th century.

PAWN AND MOVE, a handicap that consists of playing Black and removing the pawn at f7 before the start of play. These were the time-honoured odds frequently offered by PHILIDOR, DESCHAPELLES, and other leading masters of the past. They rarely played even. BOURDONNAIS was probably the last player who could hold most of the best players of his time at these odds. He died in 1840 'pawn and move better than any English player'. In 1860 MORPHY offered pawn and move to any player in the world. None of his strongest rivals responded nor is it likely that he could have defeated them on these terms, so far had the standard of play improved by this time. The last important match at pawn and move, offered by STEINITZ to DE VERE, took place in London, 1865–6. De Vere won (+7=2−3).

De Vere–Steinitz 3rd match game 1865 (remove Black's f-pawn)

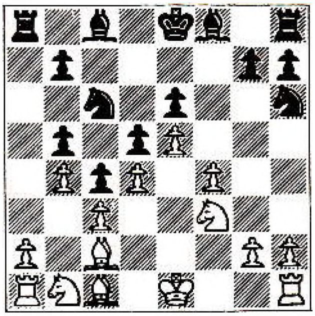
1 e4 e6 2 d4 d5 3 exd5 exd5 4 Bd3 Nf6 5 Bg5 Be7 6 Nc3 Bg4 7 f3 Bh5 8 Qe2 0-0 9 0-0-0 c6 10 Nh3 Bb4 11 Nf4 Re8 12 Bxf6 Qxf6 13 Nxh5 Qh6+ 14 Qd2 Qxh5 15 h4 Nd7 16 Qg5 Qxg5 17 hxg5 Nf8 18 Ne2 Re6 19 a3 Bd6 (White has kept his extra pawn and the win is largely a matter of technique.) 20 f4 Rac8 21 Kd2 b6 22 Rdf1 R6e7 23 f5 Rf7 24 g4 Bc7 25 g6 hxg6 26 fxg6 Bg5+ 27 Kd1 Rf6 28 Rf5 Rxf5 29 gxf5 Nd7 30 b4 Nf6 31 Rg1 Bh6 32 a4 Kf8 33 Rg2 Ke7 34 Ng1 Kd6 35 Nf3 Bf4 36 Ng5 Bxg5 37 Rxg5 c5 38 dxc5+ bxc5 39 bxc5+ Kxc5 40 Rg2 Kb4 41 Kd2 Kxa4 42 Rg1 Re7 43 Kc3 Rc7+ 44 Kd4 Ka3 45 Ra1+ Kb2 46 Ra6 Kc1 47 Rxf6 gxf6 48 Kxd5 a5 49 Kd6 Rc8 50 Bb5 Kxc2 51 Ke7 and White won.

PAWN AND TWO MOVES, or pawn and two, a handicap that consists of playing Black, removing the f-pawn before the start of play, and allowing White to commence with two SINGLE-MOVES instead of one. These are severe odds and some masters would prefer to offer a knight instead. The most important match at pawn and two took place in 1821. For many years DESCHAPELLES had been champion of the Café de la Régence and reputedly the best player in France; challenged by his pupil BOURDONNAIS he agreed to a match of seven games at pawn and two; he lost them all. In 1846 STAUNTON defeated HARRWITZ (+12=1−9). He conceded odds in some of the games with the following curious results:

even	+7	=0	−0
pawn and move	+1	=1	−6
pawn and two	+4	=0	−3.

Atwood–Philidor, a friendly game played in London 29 June 1795 (remove Black's f-pawn)

1 e4 2 d4 e6 3 f4 d5 4 e5 c5 5 c3 Nc6 6 Nf3 Qb6 7 Bd3 Nh6 8 Qb3 c4 9 Qxb6 axb6 10 Bc2 b5 11 b4



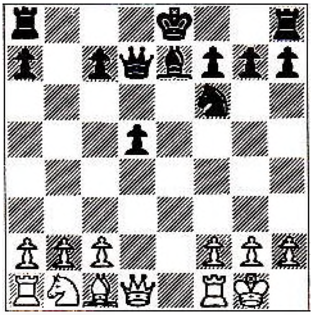
PHILIDOR now gives up a minor piece for two pawns. He considered such an exchange advantageous if he could then advance his pawns effectively. 11 . . . Bxb4 12 cxb4 Nxb4 13 Kd2 Nxc2 14 Kxc2 b4 15 Bd2 Ra4 16 h3 Rf8 17 g4 Nf7 18 Ng5 Nxg5 19 fxg5 Rf2 20 h4 b5 (Black could have won back his piece but he prefers to continue his pawn attack.) 21 h5 b3+ 22 Kb2 b4 23 g6 hxg6 24 hxg6 Ba6 25 Rh8+ Kd7 and Black won. (Further moves were not recorded.)

PAWN CENTRE, pawns occupying the CENTRAL ZONE, especially the CENTRE PAWNS. To give up the centre is to exchange so that one is left without a centre pawn on the fourth rank while the opponent has one or two so placed. Players commonly advance one or both of the centre pawns to form a pawn centre hoping as a consequence to gain SPACE and MOBILITY, and the form the centre takes influences the strategy of the game. Sometimes a player defers setting up a pawn centre until he is ready to give it the full support of his pieces, an idea pioneered by STAUNTON. There are many kinds of pawn centre including a BLOCKED CENTRE, a CLASSICAL CENTRE, a DEFENSIVE CENTRE, a FIXED CENTRE, a HALF-CENTRE, and a SMALL CENTRE. (See SCHOOLS OF CHESS.)

PAWN-CHAIN, specifically united pawns aligned on a diagonal, generally the pawns that form in effect a player's front line. A player's pieces may be developed outside the pawn-chain (in front of the pawns) or behind the pawn-chain (at the rear of the pawns).

PAWN CONFIGURATION, see PAWN FORMATION.

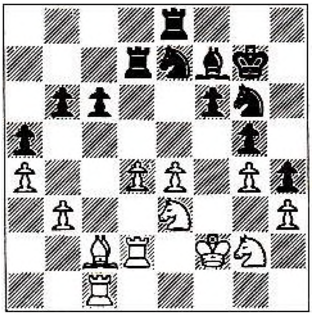
PAWN FORMATION, the situation of the pawns of one or both colours on all or part of the board. A flexible or elastic pawn formation is one in which there are options of advancing the pawns in several different ways. It is often inadvisable or even impossible to move some of the pawns; in consequence the pawn formation tends to be static or to change slowly. In closed or partly closed situations it forms a matrix that determines both the mobility of the pieces and the strategy of the game. There are two principal ways in which the pawns influence the play: their mobility or lack of it, and the squares which they can or cannot guard. A single pawn that is blocked has no mobility: it cannot control the square to which it would advance. Two or more UNITED PAWNS, however, may become a force in themselves, for one may support the advance of another. Thus the principal characteristic of the pawn formation concerns the collective mobility of the pawns. (Significantly, players do not speak of a piece formation: the prospects of each piece may be considered separately.) Flexible pawn formations tend to increase mobility, which may be decreased by ISOLATED, DOUBLED, or BACKWARD PAWNS. An overall assessment, however, must take account of many other factors. In the game given under MOBILITY, for example, White's isolated doubled pawns are immobilized, yet they cramp Black's game and cannot be attacked. There is often more than one way of looking at a pawn formation.



This position may arise after 1 e4 e5 2 Nf3 Nc6 3 d4 exd4 4 Nxd4 Nf6 5 Nxc6 bxc6 6 Bd3 d5 7 exd5 cxd5 8 Bb5+ Bd7 9 Bxd7+ Qxd7 10 0-0 Be7. Does the advantage lie with Black because he has a pawn in the centre or with White because he has fewer PAWN ISLANDS? This question cannot be answered. An exhibition game between TARTAKOWER (White) and CAPABLANCA, 1914, continued 11 Nd2 0-0 12 b3 Rfe8 13 Bb2 Rad8 14 Nf3 Ne4 15 Qd3 Bc5 16 Rad1 Re6 17 c4 (This attack, although correct in principle, appears to be mistimed.) 17 . . . Rd6 18 Rde1 f5 19 Bd4 Bxd4 20 Nxd4 Qf7 21 Nb5 R6d7 22 Rc1 dxc4 23 Qxc4 Qxc4 24 bxc4 c6 25 Na3 Rd2 and Black won the endgame. By 17 c4 White attacks Black's pawns, but after 20 . . . Qf7 it becomes apparent that Black is attacking White's pawns. Such transformations are not uncommon. Assessment of a pawn formation always depends on a keen perception of the tactical possibilities, the so-called dynamic factors.

Botvinnik–Petrosyan 18th match game, World Championship 1963 Queen's Gambit Declined, Exchange Variation

1 d4 d5 2 c4 e6 3 Nc3 Be7 4 cxd5 exd5 5 Bf4 c6 6 e3 Bf5 7 g4 Be6 8 h3 Nf6 9 Nf3 Nbd7 10 Bd3 Nb6 11 Qc2 Nc4 12 Kf1 Nd6 13 Nd2 Qc8 14 Kg2 Nd7 15 f3 g6 16 Rac1 Nb6 17 b3 Qd7 18 Ne2 Ndc8 19 a4 a5 20 Bg3 Bd6 21 Nf4 Ne7 22 Nf1 h5 23 Be2 h4 24 Bh2 g5 25 Nd3 Qc7 26 Qd2 Nd7 27 Bg1 Ng6 28 Bh2 Nc7 29 Bd1 b6 30 Kg1 f6 31 e4 Bxh2+ 32 Qxh2 Qxh2+ 33 Rxh2 Rd8 34 Kf2 Kf7 35 Ke3 Rhe8 36 Rd2 Kg7 37 Kf2 dxe4 38 fxe4 Nf8 39 Ne1 Nfg6 40 Ng2 Rd7 41 Bc2 Bf7 42 Nfe3



White has formed a CLASSICAL CENTRE, supposing his pawns to be strongly placed. Black induces one of them to advance, blocks them both with knights, and shows that White's HANGING CENTRE is a source of weakness. 42 . . . c5 43 d5 Ne5 44 Rf1 Bg6 45 Ke1 Nc8 46 Rdf2 Rf7 47 Kd2 Nd6 48 Nf5+ Bxf5 49 exf5 c4 50 Rb1 b5 51 b4 c3+ 52 Kxc3 Rc7+ 53 Kd2 Nec4+ 54 Kd1 Na3 55 Rb2 Ndc4 56 Ra2 axb4 57 axb5 Nxb5 58 Ra6 Nc3+ 59 Kc1 Nxd5 60 Ba4 Rec8 61 Ne1 Nf4 White resigns.

PAWN ISLAND, a group of one player's pawns that is separated by at least one file from any of his other pawns. For example after 1 e4 c6 2 d4 d5 3 Nc3 dxe4 4 Nxe4 Nf6 5 Nxf6+ gxf6 White has two pawn islands, Black three. As PHILIDOR pointed out, the fewer the number of pawn islands the more likely the pawns will be mobile and the easier they will be to defend, considerations of greater consequence in the endgame than in the middle-game. One of the aims of the MINORITY ATTACK is to saddle the opponent with more pawn islands. Generally, however, the possession of fewer islands is not alone by any means decisive.

PAWN MAJORITY, see MAJORITY.

PAWN MINORITY, see MINORITY.

PAWN-PROMOTION, see PROMOTION.

PAWN RACE, a race for promotion between rival pawns. (For examples see BENKO and BOURDONNAIS.)

PAWNS GAME, an unorthodox game said to have been invented by LEGALL. White places from seven to nine extra pawns where he chooses on his third or fourth rank and plays without his queen, or he adds three or four extra pawns and plays without one of his rooks. The game was popular in Paris around the end of the 18th century. For an unusual kind of handicap the number of pawns may be reduced.

PAWN-SNATCHING, capturing pawns at the cost of position—fiddling while Rome burns. (For an example from play see RICHTER; see also POISONED PAWN.)

PAWN-STORM VARIATION, 136, graphic name for a line in the HROMÁDKA DEFENCE.

PAWN WEAKNESS, a pawn or pawns that are hard to defend or that lack mobility. A square that a player finds hard to defend because it cannot be attacked by any of his pawns may also be called a pawn weakness or more precisely a weakness in the PAWN FORMATION.

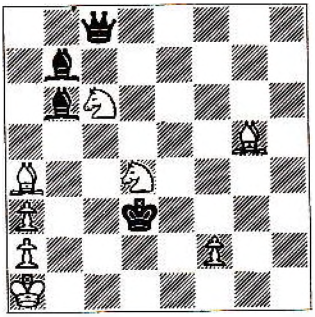
ISOLATED, BACKWARD, DOUBLED, or HANGING PAWNS may be a weakness; equally any of these could be of no account or even a source of strength. The situation of the pieces and the DYNAMIC FACTORS (see EVALUATION OF POSITION) determine whether any characteristic of the pawn formation is weak or otherwise. Examination may reveal that an apparent pawn weakness is merely notional: if it cannot be attacked it is not weak. Masters sometimes permit such 'weaknesses' in their own camp while they pursue other advantage, an imbalance that often characterizes creative play.

A player can more easily improve the position of a piece, which is permitted to move backwards, than that of a pawn. In consequence, some pawn weaknesses are called permanent. Sometimes, however, a pawn that is obstructed and apparently helpless may gain mobility later. (For an example see BREAKTHROUGH.)

Many beginners' books give negative advice about the pawns, recommending, for example, that one should avoid being left with an isolated pawn. Instead a player should on occasion be willing to accept such a pawn: he will improve his understanding of pawn formations and he will be better able to judge when the possession of such a pawn could be advantageous. If a would-be player is frightened of isolated pawns he should take up some other game.

PELIKÁN VARIATION, 256 in the SICILIAN DEFENCE, named after the Czech-born Argentinian Jiří Pelikán (1906–); the line had been played by LASKER against SCHLECHTER in their match of 1910 but was largely forgotten until strengthened by Pelikán in the 1950s. (See SVESHNIKOV.) Also 627 in the FRENCH DEFENCE.

PENDULUM DRAW, a study term for a POSITIONAL DRAW in which the final moves of the main variation consist of moving a piece to and fro. There is no precise definition, but the piece should swing over a reasonable distance and the end should not be perpetual check.



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A study by V. PACHMAN that won first prize in the *FIDE Review* theme tourney, 1960. 1 Bb5+ Kc3 2 Kb1 Bxd4 3 Kc1 (threat: Bd2) 3 . . . Be3+ 4 fxe3 (threat: Bf6) 4 . . . Qh8 5 Bf6+ Qxf6 6 Nd4 (threat: Ne2) 6 . . . Bf3 7 Bf1 (threat: Nb5) 7 . . . Bc6 8 Ba6 Bf3 9 Bf1.

PENROSE, JONATHAN (1933–), the leading English player during the 1960s, International Master (1961), International Correspondence Chess Master (1980), lecturer in psychology. Early in his chess career Penrose decided to remain an amateur and as a consequence played in few international tournaments. He won the British Championship from 1958 to 1963 and from 1966 to 1969, ten times in all (a record); and he played in nine Olympiads from 1952 to 1974, notably scoring +10=5 on first board at Lugano 1968, a result bettered only by the world champion PETROSYAN. In the early 1970s Penrose further restricted his chess because the stress of competitive play adversely affected his health. (See POSITIONAL SACRIFICE.)

PERIODICALS, or chess magazines, began with *Le Palamède*, Paris, 1836. The editor BOURDONNAIS said that although he had 263 subscribers 120 would have been sufficient. When he died in 1840 the magazine lapsed but a second series, also published in Paris, ran from 1842 to 1847. The earliest British magazine *The Philidorian* was started by G. WALKER in 1838 but lasted only a few months. This was followed by *The Palamede*, 1840–1, the Garrick Chess Divan's elusive publication which began as a single sheet with a problem and news and expanded to four pages when games were included.

The first important periodical, *The Chess Player's Chronicle*, sprang from the *British Miscellany* in 1841, was edited by STAUNTON until 1854, and continued in various guises until 1902. The German periodical *Schachzeitung* first appeared in 1846, became the *Deutsche Schachzeitung* in 1872, and except for the years 1945–9 has carried on to the present day. The *British Chess Magazine*, 1881– , has the record for the longest unbroken run. *Shakhmatny v SSSR* has sold the most copies of an issue, 70,000. Among the more famous serials are *La Stratégie* (France), 1867–1940, founded by J. L. PRETI; STEINITZ's *International Chess Magazine* (USA), 1885–91; the official Dutch magazine originally *Tijdschrift van den Nederlandschen Schaakbond* and currently called *Schakend Nederland* after several changes of name, 1893– ; *Wiener Schachzeitung* (Austria), 1898–1916, 1923–38, 1948–9, noted for the years when MARCO was editor; *L'Echiquier* (Belgium), 1925–39; *Chess* (England), 1935– ; *Shakhmatny Byulletin* (USSR), 1955– ; and *Chess Informant* (Yugoslavia), 1966– .

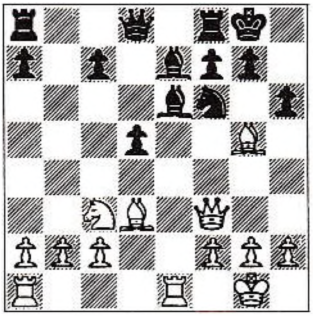
There have been perhaps 2,000 chess serials, mostly short lived. Some are aimed at special groups. *The Board*, Elmira, New York, 1885–7, was the first to be wholly devoted to problems, although the *Dubuque Chess Journal* which ran an erratic course from 1870 to 1892 was largely concerned with that activity. The *British Correspondence Chess Association Magazine*, 1906–20, *Raumschach*, 1909 (three-dimensional chess), *Chess Reader*, 1955–66 (bibliography), and *EG*, started in 1965 and still appearing (endgame), were each the first in their fields.

PERLIS, JULIUS (1880–1913), Viennese player of Russian origin, lawyer. Perlis first came into prominence when he took ninth place among 36 competitors at Ostend 1906, a tournament organized for the purpose of finding new talent. He played in strong tournaments at Vienna 1908, St Petersburg 1909, and Carlsbad 1911, scoring modestly. Still improving, he achieved his best result at San Sebastián 1912, about category 13, when he came fifth after RUBINSTEIN, NIMZOWITSCH, SPIELMANN, and TARRASCH ahead of MARSHALL, DURAS, SCHLECHTER, and TEICHMANN. Perlis never reached his prime. A keen mountaineer, he set out alone for an Alpine climb on a misty day and was found dead two days later.

PERPETUAL CHECK, a special case of draw by repetition. A player continues to give check (usually because he would otherwise lose), which must eventually lead to a three-fold repetition of position although a draw is often agreed before this happens.

Alekhine–Lasker Exhibition game St Petersburg, March 1914 Scotch Game

1 e4 e5 2 Nf3 Nc6 3 d4 exd4 4 Nxd4 Nf6 5 Nc3 Bb4 6 Nxc6 bxc6 7 Bd3 d5 8 exd5 cxd5 9 0-0 0-0 10 Bg5 Be6 11 Qf3 Be7 12 Rfe1 h6



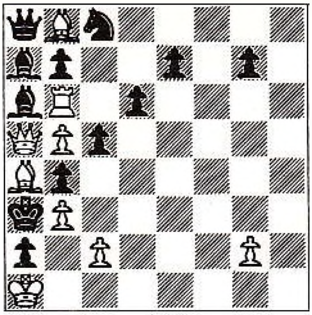
In a level position ALEKHINE makes a combination with the intention of forcing perpetual check; he was satisfied to make a draw on his first meeting with the World Champion: 13 Bxh6 gxh6 14 Rxe6 fxe6 15 Qg3+ Kh8 16 Qg6, and perpetual check follows after 16 . . . Qe8 17 Qxh6+ Kg8 18 Qg5+ Kh8 19 Qh6+.

Lasker–Alekhine St Petersburg 1914 Centre Counter Game

In the second meeting between these masters LASKER mounts a powerful attack but Alekhine saves the game by an ingenious counterattack that leads to perpetual check.

1 e4 d5 2 exd5 Nf6 3 d4 Nxd5 4 Nf3 Bg4 5 c4 Nb6 6 Nc3 e5 7 c5 exd4 8 Ne4 Nbd7 9 Qxd4 Qe7 10 Bb5 Nc6 11 Bxc6 bxc6 12 0-0 Bxf3 13 gxf3 0-0-0 14 Qa4 Ne5 15 Kg2 Qe6 16 Qxa7 Qf5 17 Qa8+ Kd7 18 Rd1+ Ke6 19 Qxd8 Qxf3+ 20 Kg1 Be7 21 Qd4 Qg4+ 22 Kh1 Qf3+ 23 Kg1 Qg4+ 24 Kh1 Qf3+ drawn.

PERPETUAL RETROGRESSION, a retro-analytical series of illegal positions: moves can be retracted in perpetuity, but none leads back to the array.



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The pioneer problem by the German composer Wolfgang Hundsdorfer (1879–1951), *Münchener Neueste Nachrichten*, 1908. Black's last move was Pc7–c5 and the preceding move by White 1 . . . Rc6–b6. The solution begins 1 bxc6 ep Bxb6 2 Qe5 dxe5 3 Bxe5. The solver is required to discover by means of RETROGRADE ANALYSIS why Black's last move must have been 1 . . . Pc7–c5.

White's a- and h-pawns have made one and two captures respectively. He has promoted his f-pawn (on f8) and his h-pawn. Six of his men have been captured by the black pawns at b4 and a2. His other missing man was captured on g1 by Black's h-pawn which was then promoted to a bishop. Black's last move cannot have been made with any of his bottled-up pieces nor with his d-pawn which was moved earlier to release his light bishop; therefore, he has just moved his c-pawn.

The following retro-variations (retracted moves in backward order) show why Black's c-pawn cannot have been moved from c6: 1 . . . c6–c5 2 Bc7–b8 Bb8–a7 3 Bd8–c7, and now 3 . . . c7–c6 would leave White's dark bishop illegally placed, 3 . . . Bc7–b8 would leave White in RETRO-STALEMATE (i.e. having no last move), while 3 . . . Qa7–a8 or 3 . . . Ba7–b8 could lead to the endless shuffling of the dark bishops and the black queen in their little cage: i.e. perpetual retrogression.

PETKOV, PETKO ANDONOV (1942–), Bulgarian composer, International Master for Chess Compositions (1977). He is able to compose TWO- and THREE-MOVERS of high quality but is better known for problems of a less orthodox kind, having been especially successful with SELFMATES.

PETROFF, ALEXANDER DMITRYEVICH (1794–1867), the best Russian player of his time. He learned the moves when he was 4 years old, improved his game at St Petersburg where he lived from the age of 10, and became the best player of the city before he was 20. His maternal grandfather, Sokolov, a senator, used his influence to get his grandson on the Commission of Requests, which examined all petitions to the Tsar; and in 1840, at the invitation of Field Marshal Prince Paskevich of Poland, Petroff went to Warsaw as Under-Secretary of State. Petroff won matches against JAENISCH in the 1840s. Sergei S. Urusov (1827–97) in 1853 (+2=2) and 1859 (+13=1−7), and Ilya S. Shumov (1819–81) in 1862 (+4−2), but he never played the leading masters of Western Europe. An able analyst, he assisted Jaenisch in the development of the Petroff Defence and other opening variations. Petroff did not fully retire until 1863. He then made a trip to Paris, and in the summer went to Dieppe where he happened to meet a London Chess Club player, D. M. Salter. As a result they played over 200 games at odds of pawn and two moves. Salter described him as tall, with a broad forehead and large grey eyes, adding that 'goodness and sagacity dwelt on his face'.

Besides his nickname 'the Russian Bourdonnais' Petroff was also called 'the Northern Philidor', but not on account of the coincidence of initials; Petroff's *The Game of Chess* (1824), the second book on chess in the Russian language, owed much to PHILIDOR. This handbook, of which 300 copies were printed, consists of five parts: I beginner's advice and definitions; II laws, a few short games, and 289 maxims for players; III the openings and fictitious games from Philidor's book; IV other openings; V endgames, puzzles, and problems. Largely a compilation from earlier writers, Petroff's book had little influence on the development of the game. A facsimile reprint of 6,000 copies was published in 1977. He also wrote some articles entitled 'Scenes from a Chess-player's Life' (1844), a series that was translated many times, and a draughts primer.

PETROFF DEFENCE, 545, also called the Russian Defence. Although dating from LUCENA this defence was not thought satisfactory for Black until JAENISCH published an extensive analysis in the French magazine *Le Palamède*, April 1842. After 3 Nxe5 PETROFF discovered the true worth of COZIO's 3 . . . d6; he and Jaenisch examined this move thoroughly, and it supplanted the older moves 3 . . . Nxe4 (Lucena) and 3 . . . Qe7 (Ruy LÓPEZ). Jaenisch implies that Petroff was the abler analyst, and the name seems appropriate. The defence served its turn in the 1840s (to avoid the SCOTCH GAMBIT) and in the 1850s (to avoid the SPANISH OPENING). It first occurred in a World Championship match in 1969 when played by PETROSYAN, and has been played by a few other grandmasters including KARPOV, but has never achieved wide popularity. (See LADDER MATE; SCHLECHTER; SPACE.)

PETROSYAN, TIGRAN VARTANOVICH (1929–), Soviet player, International Grandmaster (1952), World Champion 1963–9. He was born in Tbilisi of Armenian parents. They taught him draughts and backgammon when he was 4 and he believed these games were excellent preparation for chess which he learned a few years later. His parents died before he was 16 and needing to help the rest of the family he took his father's job as caretaker of an officers' home. He found consolation in chess and soon began to win junior events and local championships. In 1946 he went on his own to live at Yerevan, having been touched by the enthusiasm of Armenian supporters when he went there to play, and three years later he moved to Moscow. There he won the City championship in 1951, came second (+8=7−2) equal with GELLER after KERES in the USSR Championship later that year, and took second place (+7=13) equal with TAIMANOV after KOTOV in the Saltsjöbaden interzonal 1952. The youngest of 15 CANDIDATES, he took fifth place (+6=18−4) at Neuhausen–Zurich 1953, one of the strongest four tournaments held up to that time. These achievements placed him among the world's best seven or eight players.

As if he had come too far too fast his career seemed to pause. In his next interzonal, Göteborg 1955, category 12, he came fourth (+5=15) and qualified for the category 15 Candidates tournament, Amsterdam 1956, in which he scored +3=13−2 and shared third place. There was almost a repeat performance in the next championship cycle: he shared third place in the Portorož interzonal 1958, and came third (+7=17−4) in the following Candidates tournament. Petrosyan was, however, making advances on the home front. He won the Moscow Championship of 1956 and had outstanding results in four consecutive USSR championships, all about category 12 or 13: 1958, second (+5=12) after TAL; 1959, first (+8=11); 1960, second (+10=7−2) equal with Geller after KORCHNOI; and 1961, first (+9=9−1). At the Stockholm interzonal 1962 he scored +8=14, shared second place, and became a Candidate for the fourth time; then, at Curaçao 1962 (about category 16), he took first place (+8=19) and at last became challenger.

His world championship match against BOTVINNIK took place in 1963, and after a struggle lasting two months Petrosyan won the title (+5=15−2). He paid tribute to BOLESLAVSKY's 'invaluable help' as trainer and second. During his championship years Petrosyan competed in seven strong international tournaments; he played as a champion should at Los Angeles 1963 (about category 15), scoring +4=9−1 to tie with Keres for first prize, but his only other first place was at Buenos Aires 1964, when he scored +8=9 and shared the victory with Keres. In 1966 he met his first challenger, SPASSKY. By winning (+4=17−3), Petrosyan became the first world champion since STEINITZ to defeat his closest rival in match play. In 1968 he won the Moscow Championship (+6=9) for the third time. In 1969, meeting Spassky again, Petrosyan lost a match that ended on his fortieth birthday (17 June); later that year he again won the USSR championship (+6=16), after a play-off in which he defeated POLUGAYEVSKY (+2=3−1).

Petrosyan was selected as Candidate for the next two championship cycles, and he had no difficulty qualifying subsequently; but he was less successful in the Candidates matches: in 1971 he defeated

HÜBNER (+1=6) and Korchnoi (+1=9) but lost to FISCHER; in 1974 he defeated PORTISCH (+3=8−2), then lost to Korchnoi; and in 1977 and 1980 he lost to Korchnoi in the quarter-final matches.

Altogether in the period 1969 to 1980 he entered 23 strong international tournaments, winning or sharing eight first and nine second prizes. His best achievements were: San Antonio 1972, first (+6=9) equal with KARPOV and Portisch; Amsterdam 1973, first (+6=8−1) equal with PLANINC; Manila 1974, category 12, second (+5=9) after VASYUKOV; Milan 1975, category 14, second (+2=9) equal with Karpov and LJUBOJEVIĆ after Portisch; Biel 1976, a category 12 interzonal, second (+6=12−1) equal with Portisch and Tal after LARSEN; Tallinn 1979, first (+8=8); Rio de Janeiro interzonal 1979, first (+6=11) equal with Hübner and Portisch; Las Palmas 1980, first (+6=5) equal with Geller and MILES; and Yerevan 1980, first (+6=9) equal with TSESHKOVSKY. In 1981 he took second place (+3=8) after BELYAVSKY in a category 15 tournament at Tilburg. In USSR championships Petrosyan scored +4=13 and shared second place in 1973, and won (+6=8−1) for the fourth time and at his thirteenth attempt in 1975. He played frequently for Soviet teams, usually with excellent results; in ten Olympiads from 1958 to 1978 he won prizes for the highest score six times and made a remarkable total for the ten events: +79=50−1.

Influenced by NIMZOWITSCH's works, Petrosyan's style is largely characterized by PROPHYLAXIS: the anticipation of any plan his opponent might devise. He prefers non-committal play, gradually improving the position of his men, and keeping his options open so that he is ready to pounce when the time is ripe. In the opening phase he does not strive unduly for the initiative, seeking scope for manœuvre rather than sharp play. Like all great masters he can play any kind of game should the need arise, but his preference is for a close game in which gain of space and control of key squares are of more importance than time. His considerable endgame skill is the necessary concomitant. His cautious and deeply positional style is not widely appreciated. He draws many games, partly perhaps because of the 'negative' characteristics of his style, but also because, on occasion, he has shown a lack of fighting spirit. Draws may be of little account in a match, or even in a match-tournament of leading masters (e.g. the Curaçao Candidates' tournament), but the loss of half a point is of greater significance in other events. From 1952 to 1980 he played in more than 40 strong international tournaments and, unusually for a leading master, won more second prizes (15) than first prizes (11). Petrosyan was chief editor of the Russian weekly magazine *64* from 1968 to 1977; allegedly this post was taken from him as punishment for losing to the 'renegade' Korchnoi (Mar. 1977), but indolence

Petrosyan playing at the Alekhine Memorial Tournament, Moscow, 1971 was the more probable cause. (See DEVELOPMENT; FAMILY CHECK; OUTPOST, PAWN FORMATION.)

V. L. Vasiliev, *Zhizn Shakhmatista* (1969), augmented and translated as *Tigran Petrosyan, His Life and Games* (1974), contains 50 games and extensive biography.

PETROSYAN VARIATION, 82 in the QUEEN'S GAMBIT Declined, played by GUNSBERG in 1904 and three times by PETROSYAN in his world championship match, 1963: 200, a line in the KING'S INDIAN DEFENCE known since the 1920s; 165 in the QUEEN'S INDIAN DEFENCE, favoured by Petrosyan in the 1960s and by KASPAROV in the 1980s. Also 630 in the FRENCH DEFENCE, played in the game Sakharov–Petrosyan, Tbilisi 1956. Black's light bishop will be developed at a6 and if in the meanwhile White plays 5 Qg4 Black will reply 5 . . . f5 guarding the g-pawn.

PETROV, VLADIMIR (1907–45), Latvian player, champion of Riga at the age of 19, winner of national championship tournaments in 1930 (with a clean score), 1934 (shared with Franz Apscheneek, 1894–1941), and 1937. He entered several strong tournaments during the 1930s, usually with moderate results, but with one outstanding achievement, at Kemeri 1937, when he came first (+9=6−2) equal with FLOHR and RESHEVSKY ahead of ALEKHINE, KERES, and FINE. At Łódź 1938 he scored +6=7−2 and shared third prize after PIRC and TARTAKOWER. He made the best third-board score (+9=5−2) at the Prague Olympiad 1931, and while he was playing in his seventh and last Olympiad, Buenos Aires 1939, the Second World War began. He returned home, his country was annexed (June 1940), and he became a Soviet citizen. Subsequently he came tenth in the USSR Championship 1940, and second (+7=1−2) after RAGOZIN at Sverdlovsk 1942. He died in a prison camp at Smolensk. (See BLOCKED CENTRE.)

PETROVIĆ, NENAD (1907–), Yugoslav composer, International Judge of Chess Compositions (1956), International Grandmaster for Chess Compositions (1975), civil engineer. He composes problems of all kinds: ORTHODOX, retro-analytical, HELPMATE, SELFMATE, MAXIMUMMER, and others, with an emphasis on TASKS. He has held important posts in the problem world: President of the FIDE Commission for Chess Compositions; editor of *Problem*, a journal that reports the Commission's affairs; and editor of FIDE ALBUMS. In 1949 he wrote *Šahovski Problem*, a complete and authoritative treatise on chess problems. (See LONG-RANGE PROBLEM.)

PFLEGER, HELMUT (1943–), West German player, International Grandmaster (1975), physician. His first notable success was in 1965 when he tied with UNZICKER for first place in the national championship: they shared the title. Later tournament achievements include: Montilla 1973, first (+4=4−1) equal with KAVALEK, and Manila 1975, second (+4=4−2) equal with LARSEN, MECKING, and POLUGAYEVSKY after LJUBOJEVIĆ. In his first Olympiad, Tel Aviv 1964, Pfleger made the best fourth-board score (+10=5).

PHALANX, a group of united pawns. The term, a misnomer, is generally used only when the pawns are being advanced.

PHASE. Conventionally, a game may have three consecutive phases: OPENING, MIDDLE-GAME, and ENDGAME, in that order. The change from middle-game to endgame is marked by a few exchanges. The change from opening to middle-game can rarely be defined precisely; the most difficult part of the game, this change usually takes several moves, and might be called the transitional phase.

A problem may have several phases, concurrent but never consecutive. The solution (KEY and POST-KEY PLAY) is a phase; if the composer intended that there should be more than one SOLUTION, then each would be a phase. Other phases, not necessarily present, are concerned with what might happen rather than with what does happen. The SET PLAY (what would happen, in a DIRECT MATE PROBLEM, if Black were to move first) is a phase. Each THEMATIC TRY (an attempted solution that fails) and its following TRY-PLAY is a phase. DUALS are part of the phase in which they occur.

PHEARSE, an occasional spelling of FERS.

PHILATELY AND CHESS. The first postage stamp depicting a chess motif was issued in Bulgaria, 1947, to commemorate the Balkan Games in which teams of chess-players competed. Since then more than forty countries have issued a total of several hundred perforate stamps. Most celebrate a chess event or player, and the subjects include portraits and chess positions. The first portrayal of a master is on four of a set of seven Cuban stamps, 1951; in two CAPABLANCA's likeness is based on a portrait by the Cuban artist E. Valderrama, and in two he sits facing the final position of his last match game against LASKER. An earlier stamp (Yugoslavia, 1950) shows incorrectly a position from the game Capablanca–Lasker, New York 1924. Various countries have shown portraits of other world champions and leading players, Benjamin FRANKLIN (reading PHILIDOR'S book) and Philip II of Spain, the patron of Ruy LÓPEZ. In 1979 the Republic of Mali issued a set intended to depict four great masters; besides ALEKHINE, BOGOLJUBOW, and JANOWSKI there is Willi Schlage (*c.* 1882–1940) an almost unknown German player. Chess has also been featured on labels since 1938 and on first day covers, one of which (Cuba 1966) shows an incorrect version of a study by Lasker and Capablanca. Some hundreds of different postmarks refer to chess. The first, in 1923, was used by the Post Office at Borstendorf, a village south-east of Chemnitz (now Karl-Marx-Stadt), to advertise the local manufacture of chess sets. A postmark used in PIRAN, 1958, celebrated the world's first great meeting of composers.

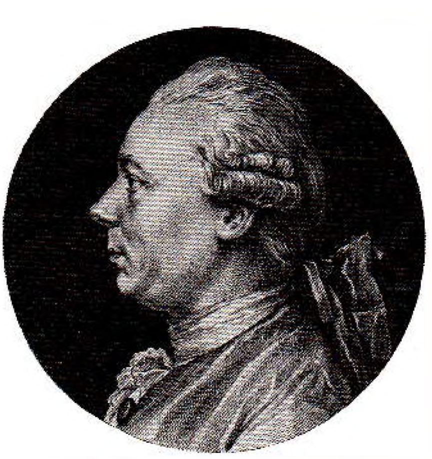
P. C. Burnett, *Chess on Stamps* (1972) is an illustrated record of chess stamps, 1947–71.
J. Sutcliffe and H. Ulfstromer, *Checkmate*, 5 vols., 1975–80, is a comprehensive treatise with English text.

PHILIDOR, FRANÇOIS-ANDRÉ DANICAN (1726–95), reputedly the best chess-player of his time, author of the most influential book on the modern game, composer of music. The family name, previously Danican (and before that Duncan, when his Scottish ancestors settled in Normandy), was changed to Philidor in the 17th century after Louis XIII, hearing Michel Danican play the hautbois, exclaimed 'J'ai trouvé un second Filidori' (a reference to an Italian court musician). François-André's father André (*c*.1647–1730), keeper of the king's music library, made an extensive collection of contemporary and old music scores that might otherwise have been lost to posterity and introduced the Concert spirituel (public concert) in 1725.

François-André (he later discarded the François) showed early talent for music, entering the choir of the Chapel-Royal, Versailles, at the unusually young age of 6. His first chess experience (as later described by his eldest son) was at the age of 10. During spells of inactivity some of the 80 court musicians would play chess on a long table with six inlaid boards. The young Philidor offered to play an old musician whose opponent was absent. The old man laughingly agreed, but his good humour vanished when he began to lose. The boy gave checkmate and ran from the room, fearing the consequences of his opponent's wounded pride. From about the age of 14, his voice having broken, Philidor spent much of his time on chess, often in the CAFÉ DE LA RÉGENCE, and he partly neglected his studies. Instructed by LEGALL, the leading French chess-player, Philidor became as proficient as his teacher in about three years. Legall, who had once played a blindfold game and had found the strain excessive, asked Philidor whether he could play this way. Philidor replied that he thought he could for he had often played games in his head while in bed at night. After an easy success with a single game he played in public two blindfold games simultaneously. He also acquired considerable skill at Polish draughts.

Towards the end of 1745 Philidor went to Rotterdam; he was not an instrumentalist himself but he was to assist in presenting 12 concerts starring a 13-year-old girl, Lanza, who played the harpsichord, and the virtuoso violinist Geminiani. The girl died, the concerts were cancelled, and Philidor was stranded in the Netherlands without money. The opportunity to play chess abroad, which may have influenced his decision to travel, became a necessity; and he earned his living by teaching and playing chess and draughts, chiefly among army officers at The Hague. In 1747 he went to London where Sir Abraham Janssen, a strong English player, introduced him to STAMMA, CUNNINGHAM, the Lords Elibank, Godolphin, and Sunderland, and others who met for chess in a private room at Slaughter's coffee-house. There Philidor played a match with Stamma giving odds of the draw (see HANDICAP) and backing himself five to four; Philidor won eight games, drew one (which counted as a loss), and lost one. He also beat Janssen (+4−1). In 1748 Philidor wrote his famous book. He was then at Aix-la-Chapelle, where he met the fourth Earl of Sandwich upon whose advice he travelled to Eindhoven, the Duke of Cumberland's headquarters. Despite his Scottish blood Philidor had no qualms in soliciting, so soon after Culloden, the patronage of the Duke. Forty-five army officers ordered 119 of the 127 subscribed copies, the Duke taking 50 of them.

In 1749 *L'analyse du jeu des Échecs* was published in London; the first edition of 443 copies was followed by two further editions the same year and an English edition in 1750. More than 100 editions, in many languages, were published subsequently. For the first time an author explained with detailed annotations how the middlegame should be played; for the first time the strategy of the game as a whole was described; for the first time the concepts of the BLOCKADE, PROPHYLAXIS, POSITIONAL SACRIFICE, and MOBILITY of the PAWN FORMATION were laid down. Philidor's famous comment, 'Les pions sont l'âme du jeu' (in the English edition '. . . the Pawns; they are the very Life of the Game'), was often misunderstood. He believed that ignorance of correct pawn play was the biggest weakness of his contemporaries. Some thought he was saying that pawns were more important than pieces, others that everything should be subordinated to the aim of promoting pawns. (See SCHOOLS OF CHESS.) Philidor was also



Philidor: an engraving of 1772

the first writer to examine a BASIC ENDGAME (R+B v. R) in depth, although that was almost his only contribution to this phase of the game. He was already regarded as the strongest player in France, the Netherlands, and England, and the book consolidated his chess reputation. He was received in fashionable society, attending for example the weekly chess dinners given by the French Ambassador, the Duke of Mirepoix.

In 1751 Philidor left England for Germany. He played before King Ferdinand at Potsdam; he took his mistress there, and 'because of her had some difficulty with several officers . . . as a result of which he had to depart unexpectedly'. He played three blindfold games simultaneously at Berlin, winning them all, visited several courts, and returned to England, where he stayed until Nov. 1754. Back in France after nine years' absence he gave more of his time to musical composition, although he found time in 1755 to play his last match against Legall when, says TWISS, the student beat his master. In 1760 he married a singer, Angélique-Henriette-Elisabeth Richer (1736–1809), the gay and lively daughter of a musician, by whom he had seven children. The surviving correspondence suggests a happy marriage. He was said to be an amiable man completely devoid of wit. His wife's brother came early one morning to find the Philidors in bed and shouted, 'What's this, sister, I find you in bed with M. Philidor.' 'But that's my wife', replied the bewildered man. An embarrassed admirer once tried to excuse Philidor's boring conversation by saying 'That man has no common sense—it is all genius.' He was fidgety at the chess-board, his legs rarely still.

In 1771 and 1772 (or 1773) Philidor made brief trips to play chess at the Salopian Coffee-house, near Charing Cross. In 1774 English chess enthusiasts founded Parsloe's chess club with a distinguished membership limited to 100. A fund was raised to enable Philidor to spend from Feb. to May at the club, visits which continued for some 20 years. Here he gave lessons for a crown each, and here he gave the first of his famous blindfold displays to the London public; the achievement, not the result (=1 – 1), was considered astonishing: 'A wonder of such magnitude . . . as could not be credited, without repeated experience of the fact'—*The World*, 28 May 1783. He gave at least ten such displays, the last in 1795. In 1777 he published a revised edition of his book.

The Daily Picayune, a New Orleans newspaper, once described the Golden Age of chess as starting with Philidor and ending with MORPHY, adding that one could only guess what either might have accomplished had he turned his remarkable faculties to 'useful pursuits'. If music be considered useful then in the case of Philidor we do know: in parallel with his chess career he was a music composer of comparable brilliance and originality. Philidor's contemporaries found it difficult to believe he could excel in two fields, and in the *Public Advertiser* of 9 Dec. 1753 he took space to deny the rumour that he was not the author of certain music, adding, 'the art of music has been at all times his constant study and application, and chess only his diversion'. When he was 11 Philidor had a motet performed before Louis XV, who gave the composer five louis d'or. While in England he set to music Congreve's 'Ode to Music' (not, as mistakenly reported, Dryden's 'Ode to St Cecilia') and Handel, present at its first performance, gave it qualified approval. As a composer of *opéra bouffe* (comic opera) Philidor excelled. He wrote 21 such works and another four with collaborators, one of them J. J. Rousseau. *Carmen Seculaire* (1779), *Te Deum* (1786) (to celebrate one of George III's periods of sanity), and *Ode Anglaise* (1788) were his major concert works. He has been rated above Grétry, and his *Tom Jones* was called the finest work in the theatre. He was the first to use *air descriptif* (*Le Maréchal-ferrant*, 1761), the unaccompanied vocal quartet (*Tom Jones*), and a duet of two independent and apparently incongruous melodies. After a performance of *Le Sorcier* in 1764 he was called by the audience, the first composer to be so distinguished in Paris. *Ernelinda, Princess of Norway* (1766), a grand opera with ballet, so pleased Louis XV that he gave Philidor a pension of 25 louis d'or from his privy purse. His music was largely ignored in England. Diderot wrote, 'I'm not surprised that in England all doors are closed to a great musician and open to a famous chess-player'; but Philidor's gains from chess subsidized his compositions, for which he was poorly paid.

Royal patronage eventually brought misfortune to Philidor. In Dec. 1792 he left France for England, never to return: following the revolution the playing of his music (and therefore part of his income) ceased abruptly, for political rather than musical reasons. After his chess 'season' in 1793 he was unable to return to France and his family (at least during the lifetime of another Café de la Régence chess-player, Robespierre). He tried to have his name removed from the list of *émigrés*, but succeeded only when he was dying. Depressed because he would not see his wife again, suffering from gout, and short of funds, he made his last home at 10 Ryder Street, near St James's Church, Piccadilly, where he was buried on 3 Sept. 1795, three days after his death.

The Comédie-Française gave a benefit concert for his widow who was in financial difficulties. The City of Paris had a terracotta bust made by Pajou, who added a well-intentioned inscription:

> Avoir ton âme et ton génie,
> Par les mains de Pajou voir son buste sculpté,
> C'est selon moi le sort le plus digne d'envie:
> C'est être deux fois sûr de l'immortalité,

In 1840 the City authorities, no longer sharing this view, disposed of the bust. A letter in the *Chess Player's Chronicle*, 1841, stated that a portrait of Philidor by Gainsborough was in the possession of a Mr Holford.

Philidor left no literary work on music and for many years his compositions were rarely heard. *Le Maréchal-ferrant* was performed in Dreux, his birthplace, in 1926 to celebrate the composer's bicentenary, and *Blaise le Savetier*, revived in 1976 for a 250th anniversary celebration in London, marked a renewal of interest in his music. ATWOOD recorded some games from Philidor's last years and 68 scores are extant; but no scores survive of the games he played in his prime. His influence on the strategy of chess, however, is pervasive, although fully recognized only since the Second World War. (See PAWN AND TWO MOVES; POSITIONAL SACRIFICE; SCHOOLS OF CHESS.)

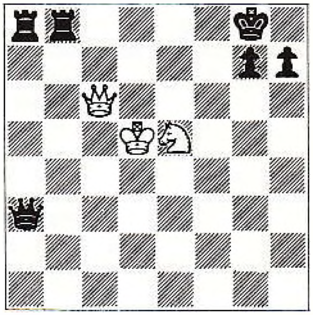
G. Allen, *The Life of Philidor*, 1863, reproduced in facsimile, 1971.

PHILIDOR COUNTER-GAMBIT, 537. Variation named after its inventor, recommended by him as the best play for Black but no longer regarded as sound. (See BODEN'S MATE; SPURIOUS GAMES.)

PHILIDOR DEFENCE, 532. Defence to the KING'S KNIGHT OPENING noted by LUCENA and recommended by Ruy LÓPEZ. PHILIDOR was its strongest advocate: he disliked blocking his pawns with knights and considered 2 . . . d6 better than 2 . . . Nc6, a preference not shared by subsequent generations. (See ANDERSSEN; BODEN'S MATE; FRIENDLY GAME; MORPHY; SPURIOUS GAMES.)

PHILIDOR GAMBIT, 603, variation of the KING'S GAMBIT Accepted given by SALVIO and recommended by PHILIDOR, but less popular than the main alternative, the HANSTEIN GAMBIT (605).

PHILIDOR'S LEGACY, the name for one kind of smothered mate.



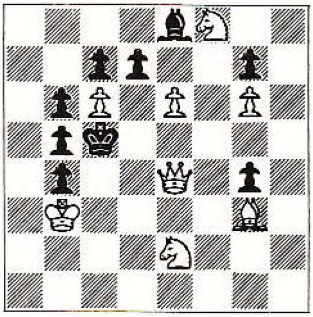
A position by Lucena *c.*1497. White mates in five without capturing any black men: 1 Qe6+ Kh8 2 Nf7+ Kg8 3 Nh6+ Kh8 4 Qg8+ Rxg8 5 Nf7 mate. From time to time in master play the possibility of checkmates of this kind influences the course of the game.

Beale in his *Royall Game of Chesse-Play* (London, 1656) gives the following game by Greco: 1 e4 e5 2 Nf3 Nc6 3 Bc4 Bc5 4 0-0 Nf6 5 Re1 0-0 6 c3 Re8 7 d4 exd4 8 e5 Ng4 9 cxd4 Nxd4 10 Nxd4 Qh4 11 Nf3 Qxf2+ 12 Kh1 Qg1+ 13 N or Rxg1 Nf2, a kind of mating finish that is also not uncommon. These checkmates are not especially connected with Philidor. The name was originated by Thomas Pruen in his undistinguished book *An Introduction to the History and Study of Chess* (Cheltenham, 1804).

PHILIDOR VARIATION, 334 in the BISHOP'S OPENING, given by Ruy LÓPEZ and advocated by PHILIDOR as the proper way to build a PAWN CENTRE. The variation had an extraordinarily long run during which STAMMA's continuation, 3 . . . Nf6 4 d4 exd4 5 e5 d5, was thought to favour White. Eventually, improvements for Black were found: 6 exf6 dxc4 7 Qh5 0-0 (Pratt, 1825); 6 Bb3 Ne4 7 cxd4 Qh4 (CALVI, 1842). The Englishman Peter Pratt was not a strong player, but he wrote in lively style, challenging the orthodoxy of his contemporaries. (See BOURDONNAIS.)

PIATIGORSKY, GREGOR (1903–76), famous cellist who with his chess-playing wife Jacqueline (*née* Rothschild) gave (through the Piatigorsky Foundation) a cup for a triennial tournament to include two grandmasters from the USA, two from the USSR, and four from other countries. Two tournaments were held: Los Angeles 1963, won by KERES and PETROSYAN; and Santa Monica 1966, won by SPASSKY. They were the strongest tournaments to be held in the USA since New York 1927. For the second event there was a prize fund of $20,000 and the number of competitors was increased to ten.

PICKANINNY, a problem TASK: a black pawn (other than a rook's pawn) on its second rank is moved in each of the four possible ways (two forward moves, two captures); these moves, each answered by a different mating continuation, may be shown in the SOLUTION or the SET PLAY. First shown by SHINKMAN in 1885, the task was named by Frank Janet [*né* Elias Silberstein] (1875–1957) in 1914. (Compare ALBINO.)



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A problem by Shinkman, *Detroit Free Press*, 1885. The key is 1 Qh1:

1 . . . dxc6 2 Qh5
1 . . . dxe6 2 Nxe6
1 . . . d6 2 Bf2
1 . . . d5 2 Qc1.

PIECE, specifically a queen, rook, bishop, knight, or king—a pawn is not a piece; more generally used for any chessman.

PIERCE GAMBIT, 323, VIENNA GAMBIT variation analysed by the English player William Timbrell Pierce (1839–1922) in the *British Chess Magazine*, Jan. 1886. (W. T. Pierce also deserves credit for his attempt to introduce STANDARD NOTATION in England as early as 1878, when he used it in the *Brighton Herald*.)

PIETZSCH (pron. peach), WOLFGANG (1930–), International Grandmaster (1965), East German champion 1949, 1960, 1962, and 1967. His best tournament win was at Leipzig 1965 (about category 8) when he came ahead of LIBERZON, KAVALEK, and UHLMANN; the event was held in celebration of the 800th anniversary of the city's founding. Pietzsch played in six Olympiads from 1952 to 1968.

PILLSBURY, HARRY NELSON (1872–1906), American player, one of the best three or four in the world from 1895 to 1903. As a youth he went to Boston to study for a commercial career, but spent much of his time playing whist, draughts, and chess. In Apr. 1893, less than five years after learning the moves, he beat the visiting master WALBRODT (+2=1), and a month or so later began his professional career with some chess engagements in Philadelphia. Besides chess journalism and acting as the hidden player in the automaton AJEEB Pillsbury specialized in simultaneous blindfold displays. On occasion he would play both chess and draughts blindfold and take a hand of whist at the same time. Courteous, amiable, with an outgoing personality and unassuming manner, he was a favourite guest in many chess clubs.

In 1895 he sailed to Europe and played in the Hastings tournament, one of the strongest events held up to that time. Before play began the normally sociable Pillsbury declined to stay in a hotel where he might meet other masters: 'I want to be quiet; I mean to win this tournament.' Emanuel LASKER, TARRASCH, CHIGORIN, STEINITZ, and many other leading masters were competing, yet the 22-year-old Pillsbury won first prize (+15=3−3). No player had previously won the first major tournament in which he had played, an achievement equalled subsequently only by CAPABLANCA. Alfred Emery (1865–1943), a chess-player and journalist who was present, writes that Pillsbury's 'best combinations were made with apparently little trouble. An inveterate smoker, often consuming a dozen cigars without pause, he would, when working out some particular combination, send a cloud of smoke among the pieces. Then, tilting his chair like an American rocker, he would sum up, as it seemed, the wider progress of the game, himself often the coolest of the company.' Pillsbury next played in the St Petersburg four-master match tournament 1895–6 (about category 15); he scored well against Lasker (+2=3−1) and Chigorin (+3=1−2), but so badly against Steinitz that he took only third place. At Nuremberg 1896 Pillsbury was unwell (from syphilis contracted at St Petersburg) but he fought hard, scored +10=4−4, and shared third prize with Tarrasch after Lasker and MARÓCZY. He ended his first visit to Europe by taking third place after Chigorin and CHAROUSEK at Budapest 1896.

Back home, he played two matches against SHOWALTER, the first gaining and the second retaining the US Championship: 1897, +10=3−8; 1898, +7=2−3. Four strong tournaments followed: Vienna 1898, first (+24=7−5) equal with Tarrasch, who won the play-off match; London 1899, second (+14=8−5) equal with Maróczy and JANOWSKI after Lasker; Paris 1900, second (+12=1−3) after Lasker; Munich 1900, first (+9=6) equal with Maróczy and SCHLECHTER. In 1901 he married in Philadelphia and made his home there. At Hanover 1902 he took second prize (+10=4−3) after Janowski. During this tournament Pillsbury played the toughest ever simultaneous blindfold display: he scored +3=11−7 against 21 opponents, all of whom were competing in *Hauptturniere* for the master title; yet he achieved better results in the tournament games played after this event than in those played before. In two tournaments at Monte Carlo Pillsbury came second in 1902 (+14=6−4) after Maróczy, and in 1903 was third (+14=9−3) after Tarrasch and Maróczy. He played in the King's Gambit tournament, Vienna 1903, but came only fourth; he was unable to use his favourite openings, the QUEEN'S GAMBIT and the SPANISH OPENING, to which he contributed many original ideas. In his last tournament, Cambridge Springs 1904, he failed for the first time to win a high prize in an important event: the terminal stage of his illness had begun.

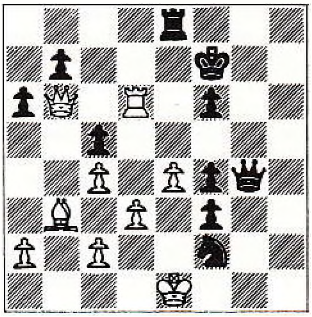
Against Lasker, then world champion, Pillsbury made a better score (+4=4−4) in strong tournaments than any of his contemporaries. His play was vigorous and combinative, and although he sometimes lost through overplaying his hand his style was maturing; had he not died young he might seriously have rivalled Lasker's supremacy. (See BLINDFOLD CHESS; BLOCKADE; MINORITY ATTACK.)

P. W. Sergeant and W. H. Watts, *Pillsbury's Chess Career* (1922) was reprinted in paperback in 1966.

Janowski–Pillsbury Paris 1900 Four Knights Opening

1 e4 e5 2 Nf3 Nf6 3 Nc3 Nc6 4 Bb5 Bb4 5 0-0 0-0 6 d3 Bxc3 7 bxc3 d6 8 Re1 Bd7 9 Rb1 Re8 10 Bg5 h6 11 Bh4 a6 12 Ba4 Rb8 13 Kh1 Ne7 14 Bb3 Ng6 15 Bg3 Bg4 16 h3 Bh5 17 Re3 Nf4 18 Bxf4 exf4 19 Re1 Qd7 20 Kh2 Kh8 21 Qd2 Bxf3 22 gxf3 Re5 23 Rh1 Rh5 24

Kg2 Rh4 25 Rhg1 Nh7 26 Kf1 Ng5 27 Rg4 Rxh3 28 Rxh3 Nxh3 29 Rh4 g5 30 Rh5 g4 31 Rxh6+ Kg7 32 Rh5 gxf3 33 Rf5 f6 34 c4 Re8 35 Qb4 c5 36 Qb6 Kf7 37 Rd5 Qg4 38 Ke1 Nxf2 39 Rxd6



39 . . . Rxe4+ 40 Kd2 Re2+ 41 Kc1 Re6 42 Qxb7+ Re7 43 Qd5+ Kg7 44 Rd8 Qe6 45 Qh5 Qc1+ White resigns, for Black mates in five beginning 46 Kb2 Nd1+ 47 Kb1 Nc3+ 48 Kb2 Qb1+.

PILLSBURY DEFENCE, 112, an old opening, given by CARRERA, usually a prelude to the PIRC DEFENCE (114).

PILLSBURY VARIATION, 460 in the FOUR KNIGHTS OPENING, played successfully by PILLSBURY (Black) against CHIGORIN, St Petersburg 1895–6. This line went out of favour on account of the reply 9 Nh4 introduced by TARRASCH in 1904. Also 90, the CAMBRIDGE SPRINGS DEFENCE; and 96, played by Pillsbury with a view to building up a king's side attack (see BLACKBURNE); both in the QUEEN'S GAMBIT Declined.

PILNIK, HERMANN (1914–81), professional player, International Grandmaster (1952). Born in Germany, he settled in Argentina around 1930, won the national championship in 1942, 1945, and 1958, and played for his adopted country in five Olympiads from 1950 to 1958. At Mar del Plata 1942 he scored +12=2−3 to share second prize with STÅHLBERG after NAJDORF. His best victories were Mar del Plata 1944, a score of +9=6 to tie with Najdorf ahead of Ståhlberg, and Belgrade 1952, both tournaments of about category 7. Pilnik became a CANDIDATE after sharing seventh place in the interzonal tournament Göteborg 1955, but he fared badly in the Candidates tournament that followed. He travelled extensively and lived for varying periods in several countries eventually settling in Venezuela. There he taught chess in the Caracas Military Academy, and there he died.

PILNIK VARIATION, 398 in the SPANISH OPENING. (See TEICHMANN.)

PIN, a situation in which a line-piece (the pinning man) holds down an enemy man (the pinned man) in the manner shown in the following examples; to bring about such a situation. There are two kinds of pin:

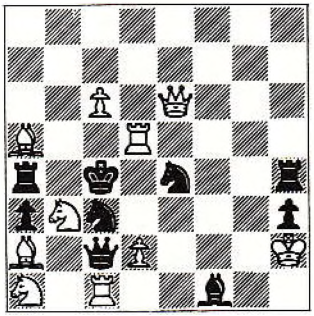
Firstly, pins against the king, e.g. 1 d4 Nf6 2 c4 e6 3 Nc3 Bb4, and White's knight at c3 (the pinned man) cannot be moved; or 1 d4 e6 2 c4 Bb4+ 3 Bd2 Qe7, when the pinned man at d2 is not wholly immobilized but it cannot be moved from the diagonal e1–a5. Composers recognize only this kind of pin.

Secondly, pins against men other than the king, e.g. 1 e4 e5 2 Nf3 d6 3 d4 Bg4 when White can move his knight at f3 but his queen would then come under attack.

After 1 e4 e6 2 d4 d5 3 exd5 exd5 4 Nf3 Bd6 5 Bd3 Ne7 6 0-0 0-0 7 Ng5 Bf5 8 Bxf5 Nxf5 9 Nc3 h6 10 Qd3 Black cannot safely move his knight from f5 because this would open a line (b1–h7) for White's queen (11 Qh7 mate). This situation is similar to that brought about by a pin and would be so called by some players.

Of the basic elements that make up the tactical content of a game the pin is one of the most powerful. (For some examples see POLUGAYEVSKY, PORTISCH, and UHLMANN.)

PIN-MATE, a composer's term for a checkmate that depends upon the pinning of one or more of the defender's men.



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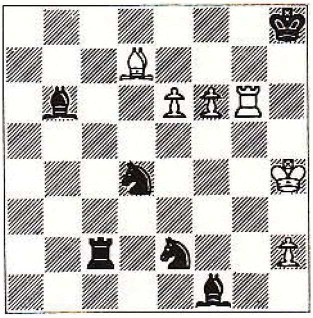
A problem by MANSFIELD that won first prize in a tourney organized by the *Hampshire Telegraph and Post*, 1919. There is a HALF-PIN on the c-file and four variations show pin-mates when Black's queen or knight is moved from this file. The key is 1 Qf5 (threatening 2 Rd4):

1 . . . Nb5 2 Nc5
1 . . . Ne2 2 d3
1 . . . Nxd5 2 Qxf1
1 . . . Qd3 2 Nd4.

Other variations: 1 . . . Qxb3 2 Bxb3; 1 . . . Ne~ 2 Nc5; 1 . . . Qxd2+ 2 Nxd2.

For other pin-mates see SCHIFFMANN DEFENCE and the problem by HAVEL under BOHEMIAN.

PIN-STALEMATE, a composer's term for a stalemate that depends upon the pinning of one or more men.



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A study by POGOSYANTS that won second prize in the *Shakhmaty v SSSR* tourney, 1968. 1 Rh6+ Kg8 2 f7+ Kg7 3 Rh7+ Kxh7 4 f8=Q Nf3+ (Black cannot regroup his superior forces and also prevent perpetual check, but he can trap White's queen.) 5 Qxf3 Bd8+ 6 e7 Bxe7+ 7 Kh5 Ng3+ 8 hxg3 Rh2+ 9 Bh3 Be2 10 g4 Bxf3, a pin-stalemate.

(For other examples see RUSINEK and UNDERPROMOTION.)

PINTÉR, JÓZSEF (1953–), International Grandmaster (1982), champion of Hungary in 1978 and 1980, winner of tournaments at Rome 1979, Plovdiv 1979 (+6=5), and joint winner (+5=4) with KORCHNOI at Rome 1982.

PIN VARIATION, 293 in the SICILIAN DEFENCE also known as the Sicilian Counterattack.

PION COIFFÉ, or capped pawn, a handicap that consists of an undertaking that the mating move shall be made with a certain pawn, appropriately capped or marked at the start of the game, and to deem the game lost if this cannot be achieved. Usually the g-pawn is chosen. The pawn may not be promoted, a ruling that gave rise to many arguments in past centuries. CARRERA analysed about 70 endgames in which mate is to be given by a capped pawn, noting for example that with K+Q+P v. K mate can be forced with any pawn other than one on a centre file. He and later writers, including STAUNTON, considered that the handicap of *pion coiffé* was about equal to giving odds of the queen.

MORTIMER encouraged chess playing when he was in Holloway gaol. Taking the white pieces and capping the f-pawn he won the following game against a fellow prisoner in 1880.

1 e3 e5 2 d3 d5 3 Nc3 c6 4 g3 Bd6 5 Nf3 Bg4 6 Bg2 e4 7 dxe4 dxe4 8 Nxe4 Be7 9 Qxd8+ Bxd8 10 Nd6+ Kf8 11 Nxb7 Bb6 12 Nd6 Ne7 13 a4 Bxf3 14 Bxf3 Nd5 15 a5 Bc5 16 Nc4 Bb4+ 17 c3 Be7 18 0-0 Nd7 19 Rd1 N7f6 20 Nc5 Rc8 21 e4 Nb4 22 Bd2 c5 23 Bc3 Nc2 24 Rac1 Nb4 25 Nd7+ Nxd7 26 Rxd7 Na2 27 Rc2 Nxc3 28 Rxc3 Bf6 29 Rb3 g6 30 Rbb7 Ke8 31 Rxf7 Bg5 32 Rxh7 Rxh7 33 Rxh7 Rd8 34 Rh8+ Ke7 35 Rxd8 Kxd8 36 Be4 Bf6 37 Bxg6 Bxb2 38 Be4 Kc7 39 Kf1 Bc3 40 a6 Kb6 41 Bb7 Ka5 42 Ke2 Kb4 43 Bd5 Ka5 44 Kd3 Bc1 45 f3 Kxa6 46 g4 Bh4 47 f4 Kb6 48 Kc3 Bf6+ 49 Kb3 a5 50 g5 Bg7 51 h4 Ba1 52 h5 Bg7 53 h6 Bh8 54 g6 Bf6 55 g7 Bh4 56 g8=Q Bf6 57 h7 Kc7 58 h8=R Kd7 59 Rh7+ Kd6 60 Be4 Be5 61 Qd8+ Ke6 62 f5 mate.

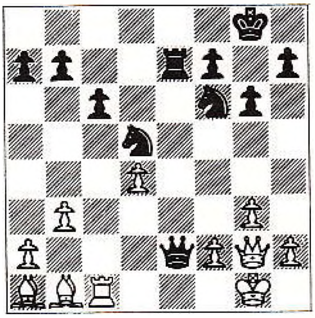
PIRAN. In 1958 officials of the FIDE Permanent Commission for Chess Compositions met at Piran, a small coastal resort in Yugoslavia. They established a set of rules for the composition of problems and studies, to be called the Piran Codex. This was published in *Problem*, Jan. 1959, and has since been amended a few times. The Committee also decided to begin publication of the FIDE ALBUMS.

The occasion was memorable because composers from many countries attended; this gathering, the first of its kind, subsequently became an annual event, hosted in turn by different countries.

PIRC (pron. Peerts), VASJA (1907–80), Yugoslav player, International Grandmaster (1953), International Arbiter (1973), national champion in 1936, 1937, and 1953, co-champion in 1935 and 1948, historian. His best results in strong tournaments were in the 1930s: Budapest 1934, second (+7=7−1) half a point behind LILIENTHAL and one and a half points above FLOHR; Novi Sad 1936, first (+8=5); Łódź 1938, first (+8=7) ahead of TARTAKOWER, PETROV, STÅHLBERG, and ELISKASES; Bad Harzburg 1938, first (+4=5) ahead of BOGOLJUBOW and Eliskases; and Noordwijk 1938 (about category 12), third (+3=5−1) after Eliskases and KERES ahead of EUWE, Bogoljubow, SPIELMANN, and Tartakower. In 1949 Pirc drew a match with Euwe (+2=6−2). Pirc played for his country in six Olympiads from 1931 to 1954. He was a prolific author and is remembered for his openings inventions, some of which bear his name; in particular, the Pirc Defence (or Pirc–Robatsch system), long regarded as dubious, became standard play during his lifetime.

Petrov–Pirc Munich team tournament 1936 Caro–Kann Defence, Classical Variation

1 e4 c6 2 d4 d5 3 Nc3 dxe4 4 Nxe4 Bf5 5 Bd3 e6 6 Nf3 Nd7 7 0-0 Bxe4 8 Bxe4 Ngf6 9 Bd3 Bd6 10 c4 0-0 11 Re1 Qe7 12 b3 Rfe8 13 Bb2 e5 14 c5 e4 15 cxd6 Qxd6 16 Bc2 exf3 17 Qxf3 Nd5 (White has gained the two bishops, but they are soon shown to be impotent.) 18 Qh3 g6 19 Rad1 Re7 20 g3 Rae8 21 Rxe7 Rxe7 22 Kf1 Nb4 23 Bb1 Qd5 24 Kg1 Qf3 25 Rf1 Nd5 26 Qg2 Qe2 27 Ba1 N7f6 28 Rc1



28 . . . Nc3 29 Qh3 Nfg4 30 d5 Qxf2+ 31 Kh1 Qd2 White resigns.

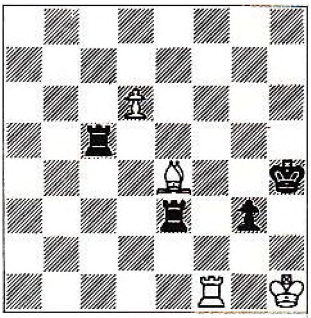
PIRC DEFENCE, 114, line played by L. PAULSEN in the 1880s and revived by PIRC in the 1940s; also known as the Antal or Ufimtsev Defence. It can arise from other sequences, e.g. 314. Compare the ROBATSCH DEFENCE and PIRC–ROBATSCH SYSTEM. (See KUZMIN.)

PIRC–ROBATSCH SYSTEM, combination of the PIRC and ROBATSCH DEFENCES, sometimes called the Modern Defence although played regularly in the 1860s by Moheschunder Bannerjee, one of COCHRANE's Indian opponents. White is permitted to move both his centre pawns to the fourth rank; Black plays Pd6, Pg6, Bg7, and Nf6, not necessarily in that order, and may later strike at the centre by . . . Pe7–e5 or in some other way. This system became popular in the 1960s in answer to 1 e4, but may also be played after 1 d4 when transpositions to other openings, e.g. the KING'S INDIAN DEFENCE, may be at White's disposal.

PIRC VARIATION, 69, a variation in the QUEEN'S GAMBIT Declined played in the game Grünfeld–Soultanbeieff, Folkestone Olympiad, 1933; 150 in the NIMZO-INDIAN DEFENCE.

PLACHETKA, JÁN (1945–), Czechoslovak player, International Grandmaster (1978). His best tournament wins were Polanica Zdrój 1975 when he shared the prize with AVERBAKH, Sofia 1979 (+7=6), and Trnava 1979 (+6=7). (See BREVITY.)

PLACHUTTA THEME, a composition theme shown by LOYD in 1857, and by the Austrian composer Josef Plachutta (1827–83) in the following year. It is similar to the WURZBURG–PLACHUTTA THEME, but with sacrifice on the intersection square.



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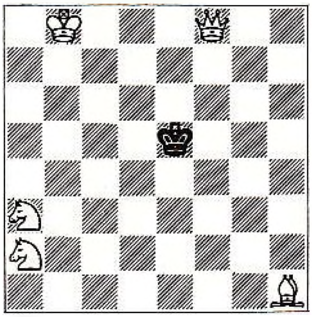
A study by GORGIEV that was awarded first honorary mention in a tourney organized in conjunction with the Moscow International tournament 1936. The Plachutta theme begins with the sacrifice on White's 5th move. 1 d7 g2+ 2 Kxg2 Re2+ 3 Kf3 Rd2 4 Kf4 Rc3 5 Bd3, and now,

5 . . . Rdxd3 6 Rh1+ Rh3 7 d8=Q+

5 . . . Rcxd3 6 d8=Q Rxd8 7 Rh1+ Rh2 8 Rxh2 mate.

(For another example of this theme see ANTI-.)

PLAGIARISM, the deliberate copying of another's game or composition. Games have occasionally been repeated by coincidence, but sometimes almost unknown players have laid claim to games played by grandmasters. Composers commonly suffer on account of ANTICIPATION when an idea has been used before although the setting may not have been identical. Plagiarism is rare, its exposure swift.



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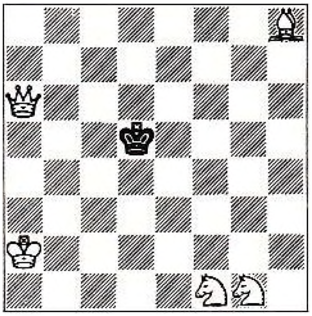
A problem by BAIRD that won second prize in the *Leeds Mercury Weekly Supplement* theme tourney, 1895. The king was to be placed in the middle of the board and all the white men were to be as far off as possible. The solution: 1 Nc1 Ke6 (1 . . . Kd4 2 Qf6+) 2 Nd3 Kd7 3 Nc5.



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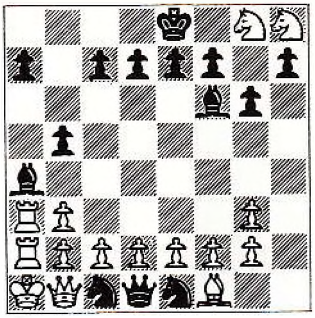
A problem from *One Hundred Published Problems* (1944) by Francis Percival Wenman (1891–1972), the problem world's most notorious plagiarist. Baird's position has been rotated ninety degrees. This was one of at least 16 problems in this book that were instantly recognized as anticipated, a much higher proportion than could have arisen by chance. (See SPURIOUS GAMES.)

PLAKSIN, NIKITA MIKHAILOVICH (1931–), Soviet composer from Moscow, the leading specialist on RETROGRADE ANALYSIS of his generation, teacher. He published 100 retro-analytical compositions in 1965 and another 50, all based on the FIFTY-MOVE LAW, in *Problem 188–193* (1980).



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A study by Plaksin, *Problem 188–193*. Black threatens mate, but White plays 1 Nh6, completing his fiftieth move without a capture or pawn move. The 'genesis' position, in FORSYTH NOTATION, is: 4k1NN/p1pppp1p/2q2bp1/1p2n1n1/b7/Rr4P1/PPPPPPP1/RQ1K1B2. White plays axb3, his last capture, and begins to count 50 moves (Black's waiting moves are omitted):

1 Qa2 2 Rc1 3 Qb1 4 Ra1 5 Qa2 6 Qa3 7 Qd6 8 Ra3 9 Rca1 10 Kc1 11 Kb1 12 Ka2 13 Rc1 14 Kb1 15 Ra1 16 Ka2 17 Ka3 18 Kb4 Qc5+ 19 Ka5 Qa3 20~ Qa2 21~ Qb1 22 Ra3 Qa2 23 Ra1 Qb1 24~ Qc1 25 Rd1 26 R3a1 27 Qa3 28 Qa2 29 Qb1 30 Ra3 31 Qa2 32 Ra1 33 Qb1 34 Qd1 35 Kb4 36 Rc1 37 R3a1 38 Ka3 39 Ka2 40 Kb1 41 Ra3 42 Ka2 43 Ra1 44 Kb1 45 R1a2 Nd3 46 Ka1 Nf3 47 Qb1 Qd1 48 Nh6 Nc1 49 Ng8 Ne1.

PLANINC (pron. Planints), ALBIN (1944–), Yugoslav player, International Grandmaster (1972). His best tournament victories were at Ljubljana 1969 (+7=7−1) ahead of GLIGORIĆ, and at Amsterdam 1973 when he scored +7=6−2 to tie with PETROSYAN ahead of KAVALEK and SPASSKY.

PLATOV, VASILY NIKOLAYEVICH (1881–1952), Soviet composer, epidemiologist. With TROITZKY and K. A. L. KUBBEL he pioneered study composing in Russia. He came from Latvia where, in the 1890s, the art was being actively encouraged in the columns of the *Rigaer Tageblatt* and the *Baltische Schachblätter*. Many of his studies were composed in collaboration with his brother Mikhail N. Platov (1883–1938). They published two collections of their joint or individual compositions: *Sammlung der Endspielstudien* (1914) and *Sbornik Shakhmatnykh Etyudov* (1928), containing 153 and 200 studies respectively. For an example of their work see DOMINATION.

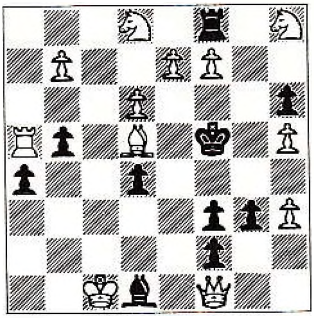
PLAYER, specifically the contestant whose turn it is to play; generally either contestant or anyone who plays.

PLAY-OFF. When there is a tie for a prize in a tournament a play-off match is sometimes held. More commonly a statistically based TIE-BREAKING method is used.

PLEIADES, an influential but ephemeral (1837–43) group of Berlin players of whom the most important were von der LASA and BLEDOW. The name is derived from seven of the 12 daughters of Pleione fathered by Atlas in Greek mythology, and is commonly used for any group of seven. Depending on conditions between six and nine of the many stars in the constellation named after the Pleiades are visible to the naked eye.

PLUS, an advantage. (See CONVENTIONAL SYMBOLS for some ways in which this might be indicated.)

PLUS-FLIGHTS, the four FLIGHTS laterally adjoining the square occupied by a king that does not stand on the edge of the board. (Compare STAR-FLIGHTS.)



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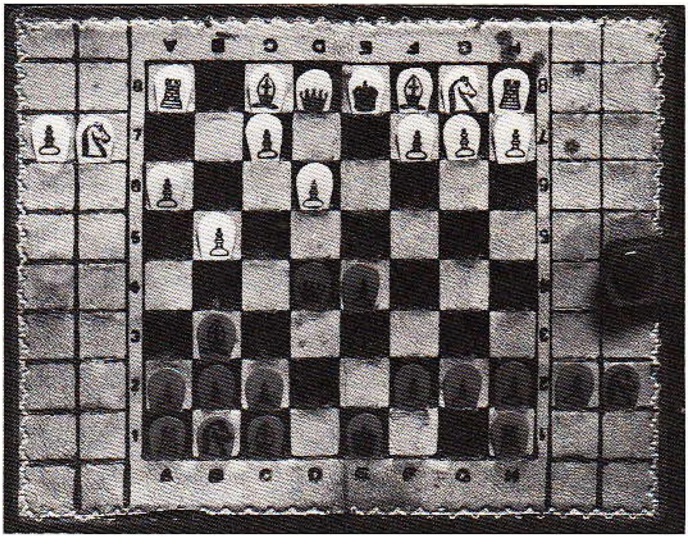
A problem by BAKCSI that won first prize in the *Magyar Sakkélet* tourney, 1973. The key is 1 Qxb5, followed by a different mating continuation for each of the plus-flights:

1 . . . Ke5 2 Bc6+ Kxd6 3 Qe5
1 . . . Kf6 2 Be4 Kg7 3 Qe5
1 . . . Kg5 2 Be6+ Kh4 3 Ng6
1 . . . Kf4 2 Bc4 Ke3 3 Qe5.

POCKET KNIGHT CHESS, an unorthodox game in which before play commences both players remove a knight from the array (usually the queen's knight) and at any time during the game may place this 'pocket' knight anywhere on the board in substitution for a move. At the beginning of the 20th century this game was popular in continental Europe where it was known as tombola chess. In kleptomaniac chess some piece other than a knight is pocketed.

POCKET SET, a set designed to be folded and carried in a pocket. Unlike a TRAVELLING SET it is two dimensional: the men lie flat on the squares as they would appear in a diagram. Perhaps the first such set was devised by Peter Mark Roget (1779–1869) of *Thesaurus* fame. In 1845 he registered the design of 'The Economic Chess Board, provided with a complete set of chess men, adapted for playing games in carriages, or out of doors, and for folding up and carrying in the



Pocket set; White has just played 8 Qxd4, falling into the Noah's Ark Trap

pocket, without disturbing the game.' The set was sold for some years by Longman & Co. 'in a neat foolscap octavo case, price 2s.6d.' Many pocket sets are of leather with durable plastic men, but an independent demand arose from correspondence players who wanted to leave the position of their game set up to avoid both tedium and oversight. Cheaper cardboard sets were produced to help those with many games active at the same time. Pocket sets with multiple boards were produced in the 1920s, one popular set being known as Leporello, after Don Juan's valet.

PODĚBRADY VARIATION, 254 in the SICILIAN DEFENCE, played by ALEKHINE in the Poděbrady tournament 1936.

POETRY AND CHESS, see LITERATURE AND CHESS.

POGOSYANTS, ERNEST LEVONOVICH (1935–), Soviet composer, International Master for Chess Compositions (1969), mathematics teacher. He composes problems but is better known for his studies. (See PIN-STALEMATE.)

POISONED PAWN, an unmoved pawn whose capture in the opening phase subjects the capturer to a strong attack. (See games under BELYAVSKY, MATULOVIĆ, and TORRE.)

Botvinnik–Spielmann Moscow 1935 Caro–Kann Defence, Panov–Botvinnik Attack

1 c4 c6 2 e4 d5 3 exd5 cxd5 4 d4 Nf6 5 Nc3 Nc6 6 Bg5 Qb6 7 cxd5 Qxb2 (Black takes the poisoned pawn.) 8 Rc1 Nb4 9 Na4 Qxa2 10 Bc4 Bg4 11 Nf3 Bxf3 12 gxf3 Black resigns.

POISONED PAWN VARIATION, 268, complicated line in the SICILIAN DEFENCE which attracted much public interest during the World Championship match between SPASSKY and FISCHER, 1972. (See MATULOVIĆ.)

POLERIO, GIULIO CESARE (1548–1612), leading Italian player from Lanciano in the Abruzzi. In 1574 he and LEONARDO DA CUTRI travelled to Spain where they defeated Ruy LÓPEZ and CERONE in match play. Many of Polerio's manuscripts exist and show him to have been a judicious recorder of the important opening variations of his time: the TWO KNIGHTS DEFENCE and FEGATELLO ATTACK; the SCOTCH GAMBIT; the CENTRE GAME; the FALKBEER COUNTER-GAMBIT; the SALVIO GAMBIT and variations; the MUZIO GAMBIT and WILD MUZIO GAMBIT; and variations of the KING'S GAMBIT Accepted and the ITALIAN OPENING. Manuscripts of unknown authorship, some of which may have been written by Polerio, include other new openings: the GRECO COUNTER-GAMBIT; the CALABRIAN COUNTER-GAMBIT; the BODEN–KIESERITZKY GAMBIT; the THREE KNIGHTS and FOUR KNIGHTS OPENINGS; the KIESERITZKY GAMBIT; the SICILIAN DEFENCE; the CARO–KANN DEFENCE; the NIMZOWITSCH DEFENCE (1 e4 Nc6); the QUEEN'S FIANCHETTO and ROBATSCH DEFENCES; and the SLAV DEFENCE.

POLERIO GAMBIT, 579, the WILLEMSON GAMBIT; 597, the MUZIO GAMBIT. Both lines were given by POLERIO; his analysis of the Willemson Gambit began 1 e4 e5 2 f4 exf4 3 d4 Qh4+ 4 g3 fxg3 5 Kg2; White's fifth move is the king's leap, then a permissible alternative to castling.

POLISH DEFENCE, originally 19, later including 216; in each case Black plays . . . Pb7–b5. The first of these lines was launched by Alexander Wagner (1868–*c.*1942) against Kuhn in the tenth Swiss Correspondence Championship, 1913. Wagner published his analysis in *Deutsches Wochenschach*, 1914. He was then living in Stanislau, Poland, a town which was incorporated in the Ukraine in 1945 and renamed Ivano-Frankovsk.

POLISH GAMBIT, see BLACKMAR–DIEMER GAMBIT.

POLISH OPENING, 5, one of several names for the ORANG UTAN OPENING.

POLLOCK VARIATION, 647, ineffective line in the FRENCH DEFENCE, named after William Henry Krause Pollock (1859–96), a British master.

POLUGAYEVSKY, LEV ABRAMOVICH (1934–), Soviet player, International Grandmaster (1962), one of the world's best ten players during the 1970s. He played in nearly 40 strong international tournaments from 1960 to mid 1981, winning or sharing 18 first and 10 second prizes. His best wins up to 1972 were: Mar del Plata 1962 (+8=7) ahead of SMYSLOV and NAJDORF; Sochi 1963 (+6=5) ahead of Smyslov; Budapest 1965 (+7=8) equal with SZABÓ and TAIMANOV; Beverwijk 1966 (+8=7); Amsterdam 1970 (+8=7) equal with SPASSKY; Mar del Plata 1971 (+11=4); Skopje 1971 (+9=6); Amsterdam 1972 (+9=6); and Kislovodsk 1972 (+9=4−1). Also during these years Polugayevsky shared first place in three consecutive USSR championships: Kharkov 1967, played on the Swiss system, when he and TAL became joint champions; Alma-Ata 1968–9 (+7=11−1) when he won the play-off against A. ZAITSEV; and Moscow 1969 (+7=14−1) when he lost the play-off against PETROSYAN.

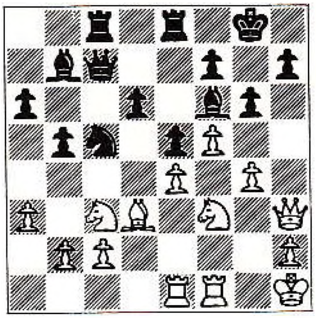
In 1973 Polugayevsky played in his second interzonal, a category 12 tournament at Petropolis, scored +7=9−1, shared second place with GELLER and PORTISCH, was successful in the play-off, and became a CANDIDATE: he then lost to KARPOV in the quarter-final. Next he had three excellent tournament victories: Solingen 1974 (+7=6−1) equal with KAVALEK ahead of Spassky; Sochi 1974 (+7=8); and Budapest 1975 (+7=7−1) equal with RIBLI ahead of Portisch. At the Manila interzonal 1976, category 12, he again became a Candidate, scoring +7=11−1 and sharing second place with HORT after MECKING. Polugayevsky defeated Mecking (+1=11) in the quarter-final match but then lost to KORCHNOI. At Wijk aan Zee 1979, category 12, Polugayevsky won first prize (+4=7) and later that year became a Candidate for the third time after taking second place (+8=7−2) in the Riga interzonal. Then he lost to Korchnoi in the semi-final, after defeating Tal (+3=5). In the category 15 Moscow tournament 1981, Polugayevsky came second (+2=11) equal with KASPAROV and Smyslov after Karpov, and in the category 14 Bugojno tournament, 1982, he came second (+4=8−1) equal with LJUBOJEVIĆ after Kasparov.

Polugayevsky wrote *Rozhdeniye Varianta*, (1977); *Grandmaster Preparation* (1981) is an English translation with revisions and added material. An excellent book for those aspiring to succeed in competitive chess, it consists of four parts: introduction; the development of a selected opening and the continuing need to keep it in repair, exemplified by a variation of the SICILIAN DEFENCE; how to analyse adjourned games; and how to prepare for tournament and match play. Many of the author's games are included.

Ya. V. Damsky, *Grossmeister Polugayevsky* (1982) contains a biography and 60 games annotated in Russian.

Browne–Polugayevsky Las Palmas 1974 Sicilian Defence, Najdorf Variation

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 a6 6 Be3 e6 7 f4 b5 8 a3 Bb7 9 Bd3 Nbd7 10 Qf3 Rc8 11 0-0 Be7 12 Rac1 Nc5 13 Kh1 0-0 14 Qh3 Qd7 15 Bc1 Bd8 16 f5 e5 17 Nf3 Re8 18 Qg3 Kh8 19 Bg5 Qc7 20 Qh4 Kg8 21 Qg3 Nh5 22 Qg4 Bxg5 23 Qxh5 Bf6 24 g4 g6 25 Qh3



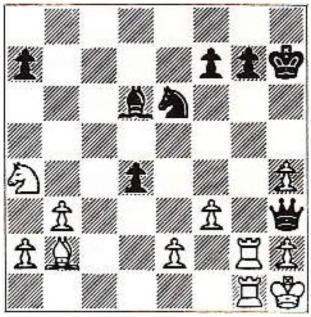
25 . . . d5 26 g5 Bg7 27 f6 Bf8 28 exd5 e4 29 Bxe4 Nxe4 30 Rxe4 Rxe4 31 Nxe4 Bxd5 32 Nc3 Bb7 33 Kg2 Rd8 34 Rf2 Rc8 35 Qg3 Qc4 36 Nd1 Rc1 37 Ne3 Re3 38 h4 h5 39 gxh6 Kh7 40 Nd1 Rxf3 41 Rxf3 Qe2+ 42 Nf2 Bc5 White resigns. The PINS are decisive: Black threatens 43 . . . Bxf2 44 Qxf2 Bxf3+.

POLUGAYEVSKY VARIATION, name of two unrelated variations in the SICILIAN DEFENCE: 267 from the game Nikitin–Polugayevsky, USSR championship, 1959; and 287, known since STAUNTON's time.

POMAR, ARTURO (1931–), Spanish professional player, International Grandmaster (1962). Hailed as a child prodigy, he was eleven years old when he played in his first international tournament, Madrid 1943, and although he barely avoided last place he defeated Grandmaster SÄMISCH in their game; but the promise of these early years was not fulfilled. He shared first place with GLIGORIĆ, DONNER, and PORTISCH at Madrid 1960, a zonal event, and then played in the interzonal tournament, Stockholm 1962, in which he shared eleventh place among 23 contestants. Pomar came first in three tournaments of about category 7 or 8: Torremolinos 1961 (+7=3−1) equal with Gligorić; Malaga 1964 (+7=3−1) ahead of Portisch; and Malaga 1971 (+8=6). At Palma de Majorca 1966 he came second (+8=6−1) after TAL ahead of Portisch. National champion in 1946, 1950, 1957, 1962, and 1966, he played for his country in many Olympiads from 1958.

Larsen–Pomar Las Palmas 1975 English Opening

1 g3 e5 2 c4 Nf6 3 Bg2 c6 4 Nf3 e4 5 Nd4 d5 6 cxd5 cxd5 7 Nc3 Nc6 8 Nxc6 bxc6 9 d3 exd3 10 Qxd3 Be7 11 0-0 0-0 12 b3 Be6 13 Rd1 Qd7 14 Bb2 Bh3 15 Rac1 Bxg2 16 Kxg2 Rfd8 17 Na4 Ne4 18 f3 Ng5 19 Qc3 Qh3+ 20 Kh1 Ne6 21 Qxc6 Bd6 22 Rg1 h5 23 Rg2 h4 24 gxh4 Rac8 25 Qxc8 Rxc8 26 Rxc8+ Kh7 (White has gained material advantage, but his pieces lack co-operation.) 27 Rc1 d4 28 Rcg1



28 . . . d3 29 Nc3 Be5 30 Nd1 Bxb2 31 Rg3 Qf5 32 Nxb2 dxe2 33 Nc4 Qd3 34 h3 Qc3 White resigns.

PONZIANI, DOMENICO LORENZO (1719–96), priest, and law lecturer from Modena in Italy, author of an important chess treatise. He was identified as the anonymous Modenese because the first edition of his book *Il giuoco incomparabile degli scacchi* was published in 1769 without the author's name appearing. In 1820 an English naval officer J. B. Smith, using the pen-name J. S. Bingham, translated it into English as *The Incomparable Game of Chess* by Ercole DEL RIO, although Ponziani had already given his name in the second edition, 1782. This edition is the best practical guide written by the Modenese masters. He takes a broader view of strategy and gives a more comprehensive range of opening variations including the VIENNA GAME and the gambit and countergambit named after him. (See SCHOOLS OF CHESS.)

PONZIANI COUNTER-GAMBIT, 447 in the PONZIANI OPENING. The Modenese author published his analysis of this sound defence in 1782.

PONZIANI GAMBIT, 339 in the BISHOP'S OPENING. After 3 . . . exd4 White should not play 4 e5, rightly condemned by JAENISCH, but 4 Nf3, the URUSOV GAMBIT.

PONZIANI OPENING, 443, mentioned by LUCENA. It was liked by STAUNTON, and for that reason is sometimes called the Staunton Opening or English Knight's Opening.

PONZIANI VARIATION, 24, the Chigorin Variation of the QUEEN'S PAWN OPENING.

POPOVIĆ, PETAR (1959–), Yugoslav player, International Grandmaster (1981), co-winner of tournaments at Pécs 1980 (+8=4−1) and Novi Sad 1981 (+6=4−1).

PORTISCH, LAJOS (1937–), International Grandmaster (1961), one of the world's best ten players in the 1970s. Born in Zalaegerszeg, Hungary, he learned chess at a young age. The game was commonly played in the family and his brother Ferenc (1939–) became an International Master in 1975. Lajos made no sudden leap forward but progressed steadily over the years. He first made his name in 1958 when he won the Hungarian championship (the first of many such victories) and a category 8 tournament at Balatonfüred.

In six interzonals (of the eight he entered from 1962 to 1982) Portisch qualified as a CANDIDATE: Amsterdam 1964, eighth (after winning a play-off against RESHEVSKY +2=1) then a loss to TAL in the quarter-final match; Sousse 1967, fifth (+8=11−2) followed by a loss to LARSEN; Petropolis 1973, second (+7=9−1) equal with GELLER and POLUGAYEVSKY followed by success in the play-off and then a defeat by PETROSYAN; Biel 1976, second (+9=6−4) equal with Petrosyan and Tal, a win against Larsen (+5=3−2), then a loss to SPASSKY in the semi-final match; Rio de Janeiro 1979, first (+9=5−3), a win on tie-break after playing Spassky (+1=12−1), and a defeat by HÜBNER in the semi-final. Portisch became a Candidate after taking first place (+6=5−2) equal with E. TORRE in the interzonal Toluca 1982 and then lost the quarter-final to KORCHNOI.

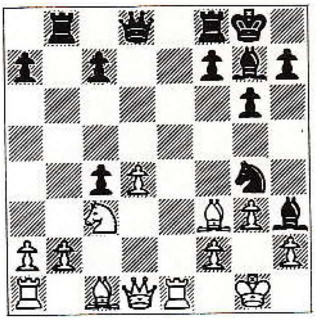
Apart from national championships and interzonals, Portisch played in about 50 strong tournaments from 1958 to 1981 winning or sharing 18 first prizes. He made the same steady progress, as his best victories show: Beverwijk 1965 (+7=7−1) equal with Geller; Skopje–Ohrid 1968 (+11=7−1) ahead of Geller and Polugayevsky; Monte Carlo 1969 (+6=4−1) equal with SMYSLOV; Amsterdam 1969 (+8=7); Wijk aan Zee 1972 (+6=9); San Antonio 1972 (+6=9) equal with KARPOV and Petrosyan; Wijk aan Zee 1975, category 12 (+6=9); Wijk aan Zee 1978, category 13 (+5=6), ahead of Korchnoi; and Tilburg 1978, category 14 (+4=6−1), ahead of Hübner. Portisch represented his country in many Olympiads from 1956, notably in 1978 when Hungary won the gold medal ahead of the USSR.

He owes his success partly to his perseverance and will to win. Quiet and undemonstrative, he is liked by other masters for his good sportsmanship; a good loser, he blames only faults in his play. Unfortunately his games have not become widely appreciated; his positional style, characterized by quiet manœuvring—he has been called the Hungarian Petrosyan—is effective but unspectacular.

E. Varnusz, *Selected Games of Lajos Portisch* (1979) contains 90 games.

Quinteros–Portisch Manila 1974 Catalan Opening

1 Nf3 Nf6 2 g3 g6 3 Bg2 Bg7 4 0-0 0-0 5 c4 d5 6 d4 Nc6 7 Ne5 dxc4 8 Nxc6 bxc6 9 Bxc6 Rb8 10 Nc3 Bh3 11 Re1 Ng4 12 e3 e5 13 Bf3? exd4 14 exd4



14 . . . Nxf2 15 Kxf2 Bxd4+ 16 Re3 Re8 17 Nd5 Bc5 18 b4 cxb3 19 Ba3 Bxc3+ 20 Nxe3 b2 21 Rb1 Qg5 22 Qe2 Qa5 23 Bxb2 Qxa2 24 Qc2 Rxe3 25 Kxe3 Bf5 26 Be4 Qb3+ 27 Qxb3 Rxb3+ 28 Kf4 Bxe4 29 Kxe4 a5 (The PIN on the b-file is decisive.) 30 h4 h5 31 Kf4 a4 32 Rc1 Rxb2 33 Rxc7 a3 34 Ra7 a2 35 g4 Rb4+ 36 Kg5 Rxg4+ 37 Kh6 Kf8 38 Rxa2 Rxh4 White resigns.

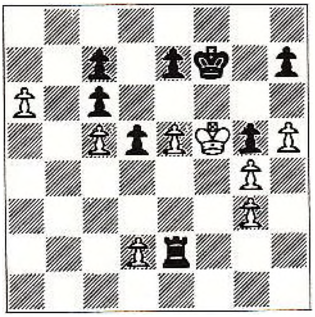
PORTUGUESE DEFENCE, 591, the HERZFELD DEFENCE in the KING'S GAMBIT Accepted.

POSITION, the arrangement of pieces and pawns of one or both colours at any stage of the game or as set for a composition. (See ARRAY for the position at the start of play.) A player may compare the situation of his opponent's men with that of his own; if he has an overall advantage he has the better position, his opponent the worse. The phrase 'the position is level' refers to all the men on the board and means that neither side has the advantage. Sometimes both sides have advantages but neither has an overall advantage, and although a draw would be the proper outcome the complex nature of the position makes such a result less predictable; an annotator might say there were chances for both sides, or, baffled by a highly complex situation, the position is unclear.

The term balance of position, now generally called the EQUILIBRIUM, was used by STEINITZ when discussing the theory attributed to him.

POSITIONAL ADVANTAGE, any advantage other than a material advantage, e.g. a gain in TIME, SPACE, or MOBILITY, or possession of the better PAWN FORMATION.

POSITIONAL DRAW, a study term for a drawn position in which Black has (or is about to gain by promotion) a material advantage but cannot free his pieces because of White's POSITIONAL ADVANTAGE. White might give perpetual check (see STAR CHECKS), attack a black piece continually (see ECHO), make recurrent mating threats (see PENDULUM DRAW), or hem in the enemy pieces (see SQUARE VACATION). These and other kinds of positional draw often end with a repetition of moves. KASPARYAN classifies the FORTRESS as a positional draw.



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A study by KOROLKOV that won third prize in the *Trud* tourney, 1950. 1 a7 h6 (Black threatens mate) 2 e6+ Rxe6 3 a8=Q Re1 4 Qc8 e6+ 5 Qxe6+ Rxe6 6 d4 Rf6+ 7 Ke5 Re6+ 8 Kf5. Black can withdraw neither his rook without giving stalemate nor his king without losing his rook: a highly original composition.

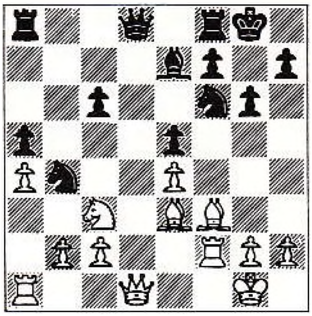
Most studies with the caption White to play and draw end with a positional draw or stalemate, but a few cannot be so easily classified. In the study by MANDLER under CONJUGATE SQUARES White has a material advantage while Black has the initiative, a reversal of the normal definition. There are also studies with a main variation that results in neither party having a sufficient mating force.

POSITIONAL PLAY, MANŒUVRES made with the aim of improving a player's position as distinct from combinative play leading to mate or gain of material. A positional combination is a combination made with the same end in view; and such combinations, often short and perhaps better described as tactical interludes, and more often threatened than realized, are common features of positional play. The distinction between positional and tactical play is not clearcut: all good moves have a strategic purpose and most contain tactical elements. A combination largely consists of forced and forcing moves with a specific aim, and the few variations may be calculated precisely. In positional play, however, each player on his turn to move may have a choice of several sound continuations, and a precise assessment of the numerous lines of play that might occur is not feasible. As a consequence positional aims are of a general kind, e.g. the gain of mobility.

All masters make use of positional play with the ultimate aim of making a decisive attack, i.e. a combination, or obtaining a won endgame. A so-called combinative player will seek an early opportunity for attack. A positional player usually abjures early attacking play, preferring not to commit himself too soon and seeking instead the further improvement of his position.

Karpov–Spassky 9th game World Championship semi-final match 1974 Sicilian Defence, Scheveningen Variation

1 e4 c5 2 Nf3 e6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 d6 6 Be2 Be7 7 0-0 0-0 8 f4 Nc6 9 Be3 Bd7 10 Nb3 a5 11 a4 Nb4 12 Bf3 Bc6 13 Nd4 g6 (With this and his next move Black gains a foothold in the centre but the HOLES he leaves at f6 and on the c-file give him trouble later.) 14 Rf2 (White prepares to DOUBLE rooks or rook and queen on the f- or d-file, a routine manœuvre that obscures a subtler purpose revealed by his 17th and 21st moves.) 14 . . . e5 15 Nxc6 bxc6 16 fxe5 dxe5



The material is balanced. White's two bishops do not give him advantage for the one at f3 is inactive. In so far as he is ready to double his major pieces on a file he has a slight advantage in time, enough to maintain the initiative. He also has a slight advantage in space because his half-open f-file is of more use than Black's half-open b-file, and because there are more holes in Black's position. White has fewer isolated pawns, but Black's a- and c-pawns are not at present vulnerable. Black has one advantage: his queen's knight stands well on its advance point. This brief evaluation of position indicates that White has an overall advantage, which, however, is almost certainly not decisive. Having no immediate prospects of attack he should now seek to minimize his opponent's mobility and maximize his own.

17 Qf1 Qc8
18 h3 Nd7

Black should have played 18 . . . Qe6 to keep out White's queen, but he feared an attack from White's bishop after 19 Rc1 Rfd8 20 Be2, not having seen the resource 20 . . . Rd4 pointed out by TAL.

19 Bg4

White exchanges an inactive bishop for a knight that might become active on the queen's side.

19 . . . h5

Black further weakens his king's side pawns. He should have moved his queen instead.

20 Bxd7 Qxd7
21 Qc4

White gains access to the holes at c4 and c5.

21 . . . Bh4

Black sets a trap, a sign that he cannot find a constructive plan. If 21 . . . Qe6 22 Qxe6 fxe6 White would probably win the endgame because his majority could be mobilized while Black's would be crippled.

22 Rd2 Qe7
23 Rf1

White avoids the trap, 23 Bc5. He might win the exchange but 23 . . . Qg5 would give Black counterplay.

23 . . . Rfd8
24 Nb1!

White redeploys his one inactive piece and prepares to drive the black knight away.

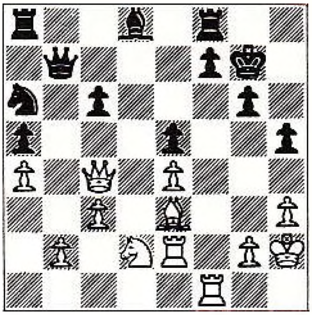
24 . . . Qb7

After the exchange 24 . . . Rxd2 25 Nxd2 White's knight, brought out with gain of time, could be moved to c4 or f3 attacking a pawn, or to b3 with an eye on the hole at c5.

25 Kh2 Kg7
26 c3 Na6
27 Re2

The rook makes way for the knight. Black's rook on the open file can make no threats.

27 . . . Rf8
28 Nd2 Bd8



During the last twelve moves White has gained mobility. While Black's pieces skulk at the rear White's are poised to invade the enemy's territory. The manœuvres of the positional phase have come to an end and White is ready to make a decisive combination.

29 Nf3 f6
30 Rd2 Be7
31 Qe6 Rad8
32 Rxd8 Bxd8

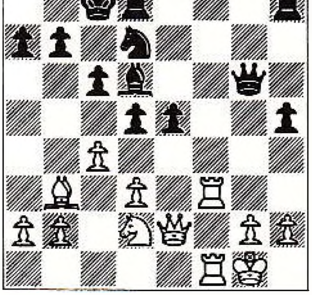
(If 32 . . . Rxd8 33 Nxe5.)

33 Rfd1 Nb8
34 Bc5 Rh8
35 Rxd8. Resigns

After 35 . . . Rxd8 36 Be7 Rf8 37 Bxf8+ Black's king's side pawns cannot be adequately defended.

POSITIONAL SACRIFICE, a sacrifice of material for positional advantage as distinct from a sacrifice that leads directly to a mating combination or gain of material. PHILIDOR first gave serious attention to positional sacrifice, which he demonstrated in this fictitious game:

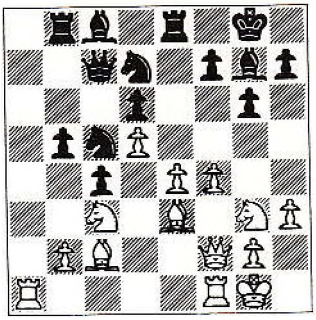
1 e4 e5 2 Nf3 d6 3 Bc4 f5 4 d3 c6 5 exf5 Bxf5 6 Bg5 Nf6 7 Nbd2 d5 8 Bb3 Bd6 9 Qe2 Qe7 10 0-0 Nbd7 11 Nh4 Qe6 12 Nxf5 Qxf5 13 Bxf6 gxf6 14 f4 Qg6 15 fxe5 fxe5 16 Rf3 h5 17 Raf1 0-0-0 18 c4



Black now makes a positional sacrifice of a pawn. By blocking e4 and clearing e5 he limits the range of White's minor pieces and extends the range of his own. 18 . . . c4 19 dxc4 d4 20 Bc2 Ne5 21 Rf6 Qg7 22 Qf2 Ng4 23 Qf5+ Kb8 24 Rxd6 Rxd6 25 Qf4 Qe5 26 Qxe5 Nxe5 27 Rf5 Ng4 28 c5 Rg6 29 Nc4 Ne3 30 Nxe3 dxe3 31 Rf3 Rd8 32 Rxe3 Rd2 Black wins.

Penrose–Tal Leipzig Olympiad 1960 Modern Benoni Defence

In 1971 SUETIN chose this game to show contemporary middle-game strategy, emphasizing White's positional sacrifice on the nineteenth move. 1 d4 Nf6 2 c4 e6 3 Nc3 c5 4 d5 exd5 5 cxd5 d6 6 e4 g6 7 Bd3 Bg7 8 Nge2 0-0 9 0-0 a6 10 a4 Qc7 11 h3 Nbd7 12 f4 Re8 13 Ng3 c4 14 Bc2 Nc5 15 Qf3 Nfd7 16 Be3 b5 17 axb5 Rb8 18 Qf2 axb5



19 e5 dxe5 20 f5 Bb7 21 Rad1 Ba8 22 Nce4 Na4 23 Bxa4 bxa4 24 fxg6 fxg6 25 Qf7+ Kh8 26 Nc5 Qa7 27 Qxd7 Qxd7 28 Nxd7 Rxb2 29 Nb6 Rb3 30 Nxc4 Rd8 31 d6 Rc3 32 Rc1 Rxc1 33 Rxc1 Bd5 34 Nb6 Bb3 35 Nc4 h6 36 d7 Bf8 37 Rc8 Be7 38 Bc5 Bh4 39 g3 Black resigns. (For a similar sacrifice see GHEORGHIU.)

POSTAGE STAMPS, see PHILATELY AND CHESS.

POSTAL CHESS, see CORRESPONDENCE CHESS.

POST-KEY PLAY, or actual play, play that follows the key of a problem. In a DIRECT MATE PROBLEM and most other kinds of problem the KEY and the post-key play together form the solution.

POST MORTEM, examination of a game soon after it has ended. Players often crowd the board throwing in their comments. Although such analysis is frequently superficial it is sometimes used as a basis for published annotations that remain unchallenged for years.

POTTER, WILLIAM NORWOOD (1840–95), leading English player of the 1870s, barrister's clerk. He met strong opposition in only one tournament, London 1876, when he took third place after BLACKBURNE and ZUKERTORT. In match play he lost to Zukertort in 1875 (+2=8−4) and drew with MASON in 1879 (+5=11−5). Potter was editor of the *London Chess Magazine* (1874–6) and wrote for the *Westminster Papers* and *Land and Water*, contributing annotations of a high standard to all three journals. He played a part in the development of new ideas attributed to STEINITZ, with whom he established a firm friendship and to whom he may have shown the ideas of the English School (see SCHOOLS OF CHESS). In 1872 the London Chess Club, represented by Blackburne, HORWITZ, LÖWENTHAL, Potter, Steinitz, and WISKER, began a correspondence match of two games against a Viennese team led by KOLISCH for stakes of £100 a side. (The moves were sent by telegraph and confirmed by letter.) Unable to accept the ideas of Potter and Steinitz, the rest of the London team soon withdrew, leaving these two to play on. They won the match. Subsequently Steinitz declared that 'modern chess' began with these two games.

POTTER VARIATION, 516, introduced in the 1870s and probably White's best continuation in this form of the SCOTCH GAME.

PRAGUE VARIATION, 60 in the QUEEN'S GAMBIT Declined played in the Prague tournament 1908.

PREPARED VARIATION, a line of play in the opening prepared before a game commences. The line might be from a textbook or recent tournament play or might be devised by a player. An unwary opponent might allow this line to be played, otherwise it can be set aside for a future occasion. Preparation is as old as the game but is no substitute for talent. For example, in the first important matches of the modern game, in 1834, McDONNELL prepared some BISHOP'S GAMBIT variations but his opponent BOURDONNAIS swept them aside with ease. For another débâcle of this kind see ARGENTINE VARIATION. These failures are no argument against preparation which is necessary in greater or lesser degree at all levels of play. Anxious to do especially well at San Remo 1930, ALEKHINE made extensive preparation for each and every opponent. He would probably have won the tournament without such labour but not, perhaps, by such a decisive margin. Ever increasing numbers of new ideas in the opening are being evolved, and the pace of change continues to accelerate. At grandmaster level it is not sufficient to know what others played a few months before but rather what they played in the last one or two weeks. Masters have become wary of prepared variations as is often shown in their opening play; they may be less concerned to play the 'best' move than to avoid the possibility of a prepared line, imagined or real. In the world championship match of 1972 FISCHER, conscious of the inventive capability of his Soviet opponent's back-up teams, successfully varied his opening play throughout the match, even to the extent of using openings that he had never played before.

PRETI, JEAN-LOUIS (1798–1881), Italian-born musician and chess writer who had to flee his homeland in 1826 because of his involvement in a political conspiracy. After 18 years in Bordeaux he moved to Paris and there, in 1867, started *La*

Stratégie, a monthly magazine which he edited until 1875. His son Numa Preti (1841–1908) succeeded him and was followed by Henri Delaire (1860–1941), who was editor from 1908 until the magazine ceased publication in 1940. J. L. Preti was co-author with DURAND of *Stratégie raisonnée des fins de partie* (1871–3).

PRINCESS, an unorthodox piece that combines the powers of the bishop and knight. A piece with similar powers, used in some forms of great chess, was called a centaur by CARRERA in 1617 and a WAZIR according to an 18th-century Persian manuscript.

PRINS, LODEWIJK (1913–), Dutch player, International Grandmaster (1982), International Arbiter (1960), national champion 1965, lecturer at a technical university. He played in 12 Olympiads consecutively from 1937 to 1968 and won some minor international tournaments from 1947 to 1954. Prins also wrote many books and articles on chess. His *Met de Schaakmeesters op Orlogspad* (1940), a popular instructional book in its time, was translated into English and entitled *Master Chess* (1950). With EUWE he wrote *Het Schaakphenomeen Capablanca* (1949); one of the best books about the Cuban world champion, it was translated into German as *Capablanca—Das Schachphänomen* (1952).

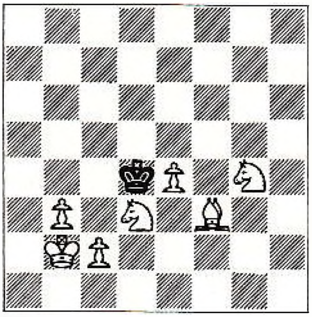
PRINS VARIATION, 189, line in the GRÜNFELD DEFENCE played in the game Kmoch–Prins, Amsterdam 1940.

PROBLEM, a composition accompanied by STIPULATIONS, provided for the solver, stating that one side is to give mate or achieve some other aim in a set number of moves, and stating or implying which side is to move first. As a consequence of the stipulations the strategy of the game ceases to be relevant. On the other hand a problemist can achieve tactical effects that would be most unlikely to occur in play: he may place the men where he chooses; he may construct positions that would not happen in play because the disparity in forces would have induced resignation long before; and, most importantly, he need not prevent solutions that take more than the set number of moves. Also he may invent boards, men, and rules foreign to the game. In these several ways problems have become separated from play to an extent not paralleled in other games. (For example, the chess equivalent of a bridge problem would be a STUDY, not a problem.)

The composer endeavours to compose a SOUND problem, one that can be solved only in the manner he intends without COOKS or major DUALS. His idea or its setting should be original so that he may avoid ANTICIPATION. The relative importance of variety (see VARIATIONS and PHASE), ECONOMY, and solving difficulty depend upon fashion or taste. (See FAIRY PROBLEM, ORTHODOX PROBLEM, and PROBLEM HISTORY.)

PROBLEM HISTORY. The earliest known PROBLEMS date from the 9th century when composers made use of tactical devices such as SQUARE-VACATION, BATTERIES, HALF-BATTERIES, SELF-BLOCKS, DECOYS, and INTERFERENCE; solutions usually consisted of a series of checks driving the enemy king to its doom. In Europe some composers sought ECONOMY of force, provided non-checking keys, added VARIATIONS, toyed with FAIRY PROBLEMS, and invented a new form, the SELFMATE. (For problems of the old game see MANSŪBA and MEDIEVAL PROBLEMS.) When the modern game was introduced, *c.*1475, composers failed to see the tactical possibilities available to them by the presence of new kinds of LINE-PIECE and tended to revert to an earlier style in which mate was forced by a single line of play consisting of checks. The problem art made little progress until the 19th century.

In the 1830s increasing numbers of people began to take an interest in all branches of chess. Soon NEWSPAPER COLUMNS and MAGAZINES provided a new outlet for the composer's work.



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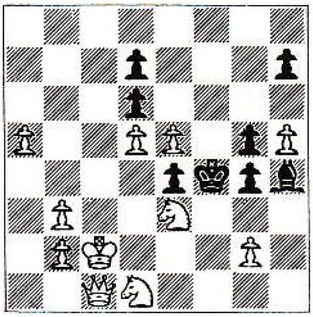
A problem by D'ORVILLE, *Le Palamède*, 1837. 1 Nge5 Ke3 2 c3 Kd2 3 Nc4+ Kxd3 4 b4 Kxc4 5 Bc2, an IDEAL MATE. Problems of this type were typical of the work of d'Orville, John Brown (1817–63) of Bridport, and a few other composers. The non-checking moves, economy of force, and provision of PURE MATES marked a break with tradition. Advances of a different kind and of greater influence soon followed. In the so-called transitional period, 1844–61, composers discovered line-themes (play depending on the interaction of line-pieces), e.g. the INDIAN, GRIMSHAW, NOWOTNY, PLACHUTTA, ROMAN, and BRISTOL themes; other ideas evolved at this time were the ALBINO and EXCELSIOR tasks, the BREDE THEME, and FOCAL PLAY; solutions often contained variations instead of consisting of a single line of play. Many of these innovations found expression in the world's most widely read chess column, conducted by STAUNTON in the pages of the *Illustrated London News* from 1845.

The event that kindled the enthusiasm of problemists was the publication of LOVEDAY's problem showing the Indian theme in Feb. 1845. For a long time Staunton reprinted it monthly on the cover of his magazine, he and others declaring it to be the greatest problem ever composed. Problemists found many new ways of showing critical play, Loveday's remarkable invention. TOURNEYS for composers began in the 1850s. The winner of the Bristol tourney of 1861 was the Englishman Frank Healey (1828–1906), and the Bristol theme became almost as famous as the Indian theme. For the London tourney, 1862, more than 400 problems were submitted; the winner was the Austrian composer Conrad Bayer (1828–97) who became the first of the great tourney champions.

In the second half of the 19th century there were different ideas as to the form a problem should take. The BOHEMIAN style, then as now, emphasized MODEL MATES. For the so-called Old German style BERGER made a code of standards in 1884: problems were to be THREE-MOVERS or MORE-MOVERS, difficult to solve, with many variations, and with some model mates; the pawn formation should seem natural, as if it might have arisen in play; as far as possible White's moves should not appear to be forceful.



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A problem by KLETT, *Schachprobleme*, 1878. After 1 Qd2 h6 2 Nf2 several variations show model mates:

2 . . . Kg3 3 Nxe4+ Kf4 4 Ng3 and now 4 . . . Kxg3 5 Nf1 or 4 . . . Kxe5 5 Nxg4

2 . . . Bg3 3 Nexg4+ Kf5 4 Nxh6+ Kxe5 5 Neg4.

INTRODUCTORY PLAY (1 Qd2 h6) is added to make the problem harder to solve and also, perhaps, to increase the number of non-forceful moves. By omitting this the problem could be set as a mate in four. Generally problems in this style had few white pieces (else model mates could not be achieved) and, unlike Bohemian problems, a fair number of white pawns, often used to guard what would otherwise be FLIGHT SQUARES.

In America LOYD was composing problems of quite a different kind. His aim was to puzzle and amuse. Neither solving difficulty nor variations were sought as ends in themselves and unhampered by the need to provide model mates he was able to develop a wide range of ideas. His problems were ingenious rather than complex and showed distinct themes in sharply pointed form. He was followed by SHINKMAN who explored some possibilities of the mutate (see BLOCK) and the selfmate. (For examples of the work of these two see ALBINO, ANNIHILATION, BLACK CORRECTION, OPPOSITION THEME, and PICKANINNY.)

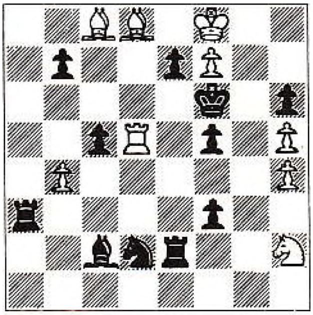
In England composers sought neatness of construction, pleasing settings, and good KEY moves for all of which they evolved their own artistic criteria, and the avoidance of lesser DUALS; in short, a concern with form although content was not disregarded. The leading exponents were HEATHCOTE and Percy Francis Blake (1873–1936), both of whom came to the fore in the 1890s. (For an example of the English style applied to a two-mover see KNIGHT WHEEL.)

Most problemists supposed that the different styles of the late 19th century would merge into a universal style; but the changes that began in the new century resembled a renaissance rather than a fusion. As regards three- and more-movers the principal founders of the new movement were KOHTZ and KOCKELKORN who published their famous book *Das Indische Problem* in 1903. They drew their inspiration from the transitional period, in particular from the Indian problem when the critical move made its first appearance. Problems were to show themes and to show them in the clearest manner; if 'natural' settings, pure mates, or solving difficulty could also be shown, so much the better, but all such considerations were to be subordinated to purity of aim (*Zweckreinheit*). The manner of achieving the mate was to be of more importance than the mating position. These ideas were nearer to those of Loyd whom the authors praise than to those of Berger's code. Although only critical play is examined in *Das Indische Problem* the authors and other composers soon demonstrated that many themes could be used in accordance with the new criteria. The problem art was enriched, for there are themes that cannot be shown if model mates are to be achieved. More-movers in this 'New German' style came to be called logical problems, logical in the sense that a single idea dominates the play, a requirement that necessarily limits the number of variations. The solution may consist of a single line of play with variety achieved by way of tries that relate in some way to the solution. (For problems by the founders see CRITICAL SQUARE and PSEUDO-TWO-MOVER.)

The TWO-MOVER, hitherto comparatively neglected, also received a new infusion of life, unity in this case being achieved by the provision of variations that relate to one another in some way. In 1904 A. F. MACKENZIE was able to show a CROSS-CHECK in each of three variations. Soon composers began to feature HALF PINS, UNPINS, batteries, half-batteries, interference, and other tactical elements, sometimes using one of them in several variations (which are thus linked), som times combining two or more elements in new ways. From 1913 to 1924 these developments were encouraged by the GOOD COMPANION CHESS PROBLEM CLUB. (For examples see BIVALVE, PIN-MATE, and SCHIFFMANN DEFENCE.) The same tactical devices were used to enrich three-movers. Economy of force became of increasing importance, to which end MEREDITH tourneys were introduced in 1914. Composers would often allow duals in the BY-PLAY rather than add extra men to prevent them. Introductory play and FRINGE VARIATIONS went out of fashion. From about 1910 British composers specialized on CHANGED PLAY and BLOCK problems.

Shortly before the First World War a few devotees investigated RETROGRADE ANALYSIS and FAIRY PROBLEMS. CONDITIONAL PROBLEMS and selfmates had been known since medieval times and HELPMATES since 1854; these and other kinds of fairy problem interested Shinkman and through him DAWSON, who made this field his speciality from 1911. From 1919 in the pages of the *Chess Amateur* he conducted the first long-running column devoted to fairy problems and these became established in continental Europe in the 1920s, largely through his influence.

Composing technique in all branches of the art continued to improve, notably on account of the lead given by the exceptionally talented LOSHINSKY in the 1930s. Around this time the fashion for model mates practically ended except for Bohemian-style compositions. For two-movers DUAL-AVOIDANCE and CORRECTION became popular in the 1930s, changed play with special regard to TRY-PLAY in the 1950s, CYCLIC PLAY soon afterwards. More-movers are still for the most part in accordance with the 'New German' style. Three-movers give scope for a wide range of themes, notably those containing critical play, that cannot be shown in fewer moves. In the early years of the 20th century three-movers often consisted of several variations showing a multiplicity of tactical elements, similar in kind but more complex than those of the two-mover. Later purity of aim, a spin-off from the logical problem, became more conspicuous, a mere two variations being acceptable on occasion.



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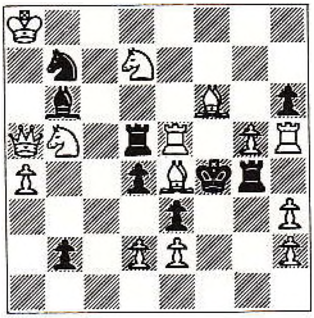
A more-mover by REHM that won first prize in the Leipzig Olympiad tourney, 1960. White's mating threats (other than the promotion of the f-pawn) are Bxe7 and Rxf5, defended by Black's rook at e2 and his bishop respectively. 1 Ke8 Ba4+ 2 b5 (a DECOY) 2 . . . Bxb5+ 3 Kf8 Bd3 (here the bishop interferes with the rook at a3) 4 Kg8 Rg2+ 5 Ng4 (another decoy) 5 . . . Rxg4+ 6 Kf8, and if Black defends e7 he cuts off his defence of f5, e.g. 6 . . . Re4 7 Rxf5. The play shows a Roman theme, with decoy of two pieces. The THEMATIC TRY, 1 Kg8, mimics the key; after 1 . . . Rg2+ 2 Ng4 Rxg4+ 3 Kf8 Black could defend by 3 . . . Re3.



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A problem by G. F. ANDERSON and the American composer Vincent Lanius Eaton (1915–62), *British Chess Magazine*, 1953. The key is 1 Bb1 and in six variations Black, by his own actions, deprives himself of a check by one of his rooks on a5, g8, or d8.

1 . . . Bxa5 2 Nxd4
1 . . . Nxa5 2 Nd6
1 . . . Bc5 or 1 . . . Ba7 2 Nc7
1 . . . Nc5 2 Nc3
1 . . . Nd8 2 gxh6
1 . . . Nd6 2 Nf8.

The collaborators, who spent three hundred hours composing this highly complex problem, tried to show in as many variations as possible a theme called check-prevention. Other variations begin 1 . . . Bc7 2 Rxd5, 1 . . . Rxb5 2 Rf5+, 1 . . . Rc5 2 Nxc5, 1 . . . d3 2 Qb4+, 1 . . . Rg1 2 Rh4+, and 1 . . . hxg5 2 Rhxg5.

H. G. M. Weenink, *The Chess Problem* (1926) is a historical survey.

PROBLEMS, ORTHODOX, see ORTHODOX PROBLEM.

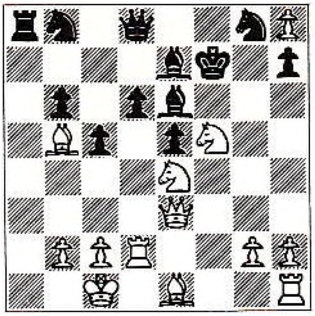
PROGRESSIVE CHESS, an unorthodox game in which White makes his first move, Black makes two SINGLE-MOVES in reply, White then makes three single-moves, Black four, and so on. Check may be given only on the last of a series of single-moves and must be evaded on the first move of the following series. The French expert on unorthodox games Joseph Boyer (1895–1961), who suggested the name progressive chess, said it was known in France as Scotch chess because ZNOSKO-BOROVSKY said that he had seen it played when he visited Scotland in 1947. The game is also called *Blitzkrieg* (lightning war) because of the short, devastating nature of the play. When there are several single-moves to be played the search for a mating continuation catches some of the flavour of a problem. The following correspondence game was played between J. Boyer (White) and A. Verse in 1957: 1 d4 d5 & Nc6 2 Bg5 & Bxe7 & Bxd8 Bg4 & Bxe2 & Bxd1 & Rxd8 3 Ba6 & Bxb7 & Nc3 & Nxd5 & Bxc6+ Rd7 & Bxc2 & Bb3 & Bxd5 & Bxc6 & Bb4+ 4 Ke2 & Rc1 & Rxc6 & Kf3 & Rxc7 & Rxa7 & g4. White has played so that his opponent cannot promote a pawn but he is checkmated: 4 . . . Bd2, Rxd4, Rxg4, h5, Ne7, Nc6 and Nd4.

PROHIBITION CHESS, see CHECKLESS CHESS.

PROKEŠ (pron. Pro-kesh), LADISLAV (1884–1966), Czech player and composer, International Judge of Chess Compositions (1956), International Master for Chess Compositions (1966). Although a strong player who played for his country in three Olympiads (1927, 1928, 1931) and won the championship of Prague in 1928, he is better known for his studies. When his tournament days were practically over (1929) he began to give more of his time to composing and his best studies came in the later years of his life. He specialized in piquant MINIATURES and is sometimes regarded as the players' composer because the positions he set seemed to be of a kind that might occur in play. In 1951 he published *Kniha Šahových Studií*, containing 623 of his compositions. (See TWINS.)

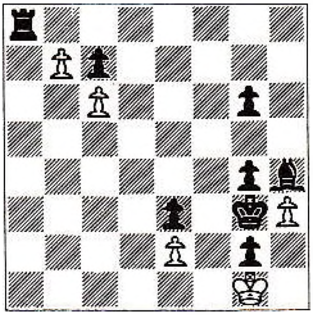
PROMOTED PIECE, the informal term for a piece that has been created by promotion.

PROMOTION, the removal of a pawn that has reached the eighth rank and its substitution as a part of the same move by a queen, rook, bishop, or knight of the same colour. (Thus a player might have two or more queens or three or more rooks, bishops, or knights.) The current law on promotion is essentially the same as that used by STAUNTON for the first international tournament, London 1851. To substitute any other man, e.g. one of a different colour, a king, or another pawn, is to make an ILLEGAL MOVE. To promote to a queen is to queen: promotion to any other piece is called UNDERPROMOTION. (In informal games a player wishing to promote when no spare queen is available may use an upturned rook or other device instead.) Promotion dates from the earliest times. In SHATRANJ and MEDIEVAL CHESS a pawn could be promoted only to a FERS. When the modern game was introduced (*c.* 1475) some argued that the acceptance of a plurality of queens was tantamount to condoning adultery. Others, restricting their logic to chess, said that a player should not have the possibility of having more power than his initial forces. The first original chess work in German, written in 1728, stated that a promoted pawn could be exchanged only for a piece that had already been captured, and if none was available it had to remain dormant on the eighth rank until a capture took place. At the end of the 18th century ALLGAIER demonstrated the absurdity of such a law, and the diagram shows a version of the position he gave.



White has captured on h8, but has not lost a piece so his pawn is dormant. He plays 1 Ne4xd6+. Black cannot take the knight because he would thereby put himself in check by converting the pawn on h8 to a knight. If 1 . . . Kf8 or 1 . . . Kf6 then 2 Qh6 is mate, because 2 . . . Nxh6 is again self-check. If 1 . . . Kg6 2 Nh4+ (immune) Kg7 3 Qxe5+ Nf6 4 Qxf6+ Kg8 5 Qf8 mate, White's queen being immune throughout, or 2 . . . Kf6 3 Qxe5 mate. If 2 . . . Kh5, 3 Bd2+ followed by a conventional mate.

By the 19th century the effect of promotion in the medieval game, the giving of minimal advantage, was forgotten, and it was thought that promotion should give the maximum possible advantage. It was claimed that in some cases the best move would be to remain as a pawn, and KLING composed a position to show this.

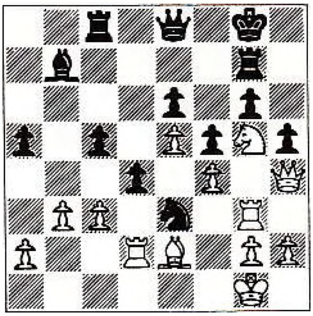


If White plays 1 bxa8 and promotes to any piece then he is mated by 1 . . . gxh3 and 2 . . . h2, but if the pawn on a8 remains a pawn then 1 . . . gxh3 is stalemate. A law allowing this was adopted by the London 1862 committee, and STEINITZ spoke in its favour in 1889. Until modern times the St Petersburg laws were perhaps the only ones that stated that the promoted piece must be of the same colour as the pawn, and some problemists took advantage of the oversight. LUCENA gave the rule that on promotion a queen also had the power of a knight for its first move only.

PROPHYLAXIS, a word coined by NIMZOWITSCH to describe a strategic idea to which PHILIDOR drew attention: the anticipation, prevention, or determent of the opponent's threats.

Anderssen–Wyvill 3rd game of final match London 1851
Sicilian Defence

1 e4 c5 2 d4 cxd4 3 Nf3 Nc6 4 Nxd4 e6 5 Be3 Nf6 6 Bd3 Be7 7 0-0 0-0 8 Nd2 d5 9 Nxc6 bxc6 10 e5 Nd7 11 f4 f5 12 Rf3 c5 13 Rh3 Rf7 14 b3 g6 15 Nf3 Nb6 16 Bf2 d4 17 Bh4 Nd5 18 Qd2 a5 19 Bxe7 Rxe7 20 Ng5 Ne3 21 Qf2 Bb7 22 Bf1 Ng4 23 Qh4 Qd7 24 Rd1 Rc8 25 Be2 h5 26 Rg3 Qe8 27 Rd2 Rg7 28 c3 Ne3



Black's 27th move was the last of several prophylactic measures in defence of his king's side. White, who nevertheless continued to attack an unassailable position, has three of his pieces misplaced and is unable to regroup them in time to prevent his opponent's counterattack.
29 cxd4 cxd4 30 Rxd4 Rc1+ 31 Kf2 Nd5 32 Rgd3 Qe6 33 Rd2 Qb6 34 Bc4 Rc2 35 Ke1 Rxd2 36 Rxd2 Qg1+ 37 Bf1 Rc7 38 Rd1 Rc2 39 Qg3 Ba6 40 Qf3 Bxf1 White resigns.

PROTECTED PASSED PAWN, a passed pawn that is protected by another pawn. For a game in which possession of such a pawn brought decisive advantage see ANNOUNCED MATE.

PROTECTION, the defence of a piece or pawn so that if it were captured the capturing piece could in turn be taken, a move known as a recapture.

PROVINCIAL OPENING, 451, so called because of White's COUNTRY MOVES (4 a3, 5 h3).

PRUSSIAN DEFENCE, 570, the COZIO DEFENCE to the KING'S GAMBIT, analysed by von Hanneken of Prussia; 497, the TWO KNIGHTS DEFENCE, the subject of a monograph published in 1839 by the Prussian player Paul Rudolf von Bilguer (1815–40).

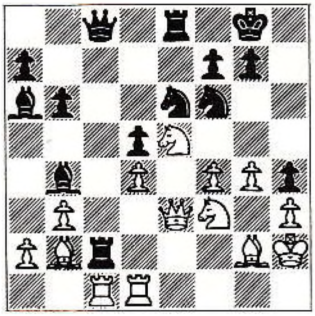
PRZEPIÓRKA (pron. p-shep-yorker), DAWID (1880–1940), Polish player and composer. He was active in tournament play from 1904 to 1931, and achieved his best result in a small but strong event at Munich, Dec. 1926, when he came first (+4=1) ahead of BOGOLJUBOW and SPIELMANN. An amateur, on one occasion requesting a medal instead of prize money, he took second place to EUWE in the world's second and last amateur championship in 1928. Przepiórka played in two Olympiads: 1930, the only occasion on which the Polish team took the gold medal, and 1931. A chess all-rounder, Przepiórka composed problems (especially MORE-MOVERS) and studies, edited chess columns, and contributed to the Polish magazine *Świat Szachowy*. Also a patriot, he sold his house to finance the Polish team's trip to the Buenos Aires Olympiad 1939. His name means quail, a fair description of his bird-like appearance. During the Second World War the occupying Germans arrested those present at a forbidden meeting of the Warsaw chess circle. The Jews, including Przepiórka, were sent to concentration camps and killed.

Weenink, *David Przepiórka, a master of strategy* (1932) contains 126 compositions by Przepiórka.

PSAKHIS, LEV BORISOVICH (1958–), Soviet player from Siberia, International Grandmaster (1982). He was co-champion of the USSR twice in succession, scoring +8=5−4 to tie with BELYAVSKY at Vilnius 1980–1 and scoring +9=7−1 to share the title with KASPAROV at Frunze 1981. In international events he came first (+7=8) at Sarajevo 1981 and third (+5=5−1) after HORT and ROMANISHIN at Dortmund 1982. Although Psakhis scored well (+6=8−1) to share a second place in the Yerevan zonal tournament 1982, he made only a modest result in the Las Palmas interzonal later in the year. In 1983 he won (+8=3) a tournament at Cienfuegos.

Belyavsky–Psakhis USSR championship Vilnius 1980–1
Queen's Indian Defence

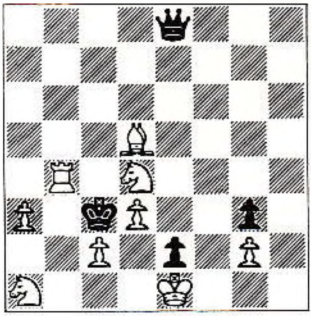
1 d4 Nf6 2 c4 e6 3 Nf3 b6 4 g3 Ba6 5 Nbd2 Bb7 6 Bg2 Be7 7 0-0 0-0 8 Qc2 d5 9 cxd5 exd5 10 Ne5 c5 11 b3 Nbd7 12 Bb2 Rc8 13 Qd3 Re8 14 Rac1 Rc7 15 Rfd1 Nf8 16 e3 Bd6 17 h3 Ne6 18 f4 Qc8 19 Kh2 h5 20 Qf1 cxd4 21 exd4 Ba6 22 Qf2 h4 23 g4 Rc2 24 Qe3 Bb4 25 Ndf3



25 . . . Be2 26 Rg1 Bxf3 27 Nxf3 Nc7 (Black steals a piece in broad daylight.) 28 Ne5 Rxb2 29 Rc6 Bd2 30 Qf3 Re6 31 g5 Ne4 32 Rf1 Rxc6 33 Nxc6 Qe8 34 Ne5 Nc6 35 Qg4 Nxd4 White resigns.

PSEUDO-SACRIFICE, a sacrifice in appearance only: a player accepting such an offer would not benefit.

PSEUDO-TWO-MOVER, a kind of problem: if Black were to move first White could checkmate in reply; but White is to move first, and he cannot mate in two moves as might be supposed. The solution may consist of losing the move or it may bear no relationship to what would happen if Black were to move first.



#7

A problem by KOHTZ and KOCKELKORN, *Deutsches Wochenschach*, 1907. Were Black to move first he would be mated by Nb5 or Nxe2. White to play loses the move: 1 Be6 Qh5 2 Bh3 Qe5 3 Bf5 Qe8 4 Bg4 Qe5 5 Bf3 Qc8 6 Bd5, and the black queen must relinquish her guard of one or other of the focal points, e2 or b5.

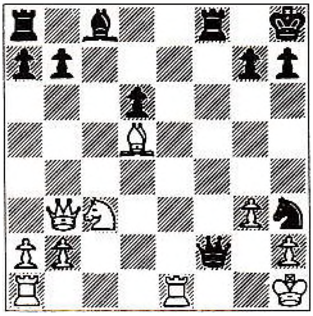
PULLING COUNTERATTACK, 525 in the SCOTCH GAME; in reply White usually sacrifies a pawn to gain positional advantage. STEINITZ played this variation with fair success, but since his time most masters have considered Black's defensive task too difficult. The variation was originated in the 1830s by Wellington Pulling (*c.*1813–66), a strong English player with a flair for blindfold displays, and first published in WALKER's *Treatise on Chess* (1841).

PURDY, CECIL JOHN SEDDON (1906–79), Australian player and author. International Master (1951), International Correspondence Chess Grandmaster (1953), winner (+9=3−1) of the first World Correspondence Chess Championship, 1950–3. He won the national (over-the-board) championship on four occasions from 1934 to 1951, but is better remembered for his lifelong devotion to the cause of chess in Australia. He founded the *Australian Chess Review* and edited it from 1929 through two changes of name (*Check!* in 1945, *Chess World* in 1946) until 1967 when it ceased publication. Of his several books the most amusing is *Among These Mates* (1939), written under the pseudonym 'Chiclamangus'. His interest in all aspects of the game led him on one occasion to visit the Hebrides seeking background material for a television play about the LEWIS CHESSMEN. Both Purdy's father-in-law Spencer Crakanthorp (1885–1936) and his son John Spencer Purdy (1935–) have been champions of Australia.

PURE MATE, or clean mate, a checkmate that meets the following criteria: unoccupied squares in the KING'S FIELD are attacked once only; pieces that function as SELF-BLOCKS are not under attack unless necessarily pinned; and the mating move is not a double check unless this is necessary to prevent the defender from interposing a man or capturing a checking piece. Pure mates are of interest to composers rather than players, and their occurrence in a game is usually incidental.

Steinkühler–Blackburne Friendly game Manchester, 1863 Italian Opening

1 e4 e5 2 Nf3 Nc6 3 Bc4 Bc5 4 c3 Nf6 5 d4 exd4 6 cxd4 Bb4+ 7 Bd2 Bxd2+ 8 Nfxd2? Nxd4 9 0-0 d6 10 Nb3 Nxb3 11 Qxb3 0-0 12 Re1 Nh5 13 e5 Qg5 14 exd6 Nf4 15 Bxf7+ Kh8 16 g3 cxd6 17 Nc3 Nh3+ 18 Kg2 Qf6 19 Bd5 Qxf2+ 20 Kh1



20 . . . Qg1+ 21 Rxg1 Nf2+ 22 Kg2 Bh3, a pure mate. There are self-blocks on g1, h2, and g3; five other squares in the king's field are attacked once only: f1 by a bishop, h1 and h3 by a knight, f2 and f3 by a rook.

PUZZLES, generally problems using chess pieces or boards but not invoking the king's royal powers. The best known is probably the KNIGHT'S TOUR. Many such puzzles are mathematical. For example, how many different rectangles can be outlined on a chess-board? The answer is 1,296 of which 204 are squares. ARRANGEMENTS may be regarded as puzzles. Some problems in which the king plays a part may be regarded as puzzles. For example, the board is empty of men. Black has just moved illegally and agrees to make any move White dictates, after which White mates in two moves. The answer: place White Ke1, Ra1 and Black Kb3. White was in the act of castling when Black lifted his king; play 1 0-0-0 Ka2 and White mates by 1 Rd3 Ka1 2 Ra3. A problem with an EN PASSANT key that cannot be proved LEGAL may be regarded as a puzzle.

Mathematical puzzles probably originated in India and almost certainly ante-dated the invention of chess. One of the oldest chess MYTHS, that of the Brahmin Sissa, called for mathematical understanding. Early Arabian players called puzzles

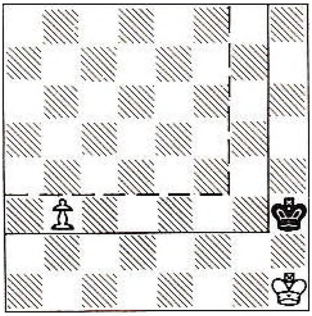
Mikhāriq and often included them in their collections of MANṢŪBĀT. For example, place White Ra1 and Black Rh8. The players are to move alternately but neither rook may cross a file or rank commanded by the other, the aim being to stalemate the opponent's rook. The first player to move loses, e.g. 1 Ra2 Rg8 (the 'secret' is always to play the rook to the same diagonal) 2 Ra1 Rg7 and similar oscillations by White lose after a STAIRCASE MOVEMENT (12 Ra1 Rb2).

Q

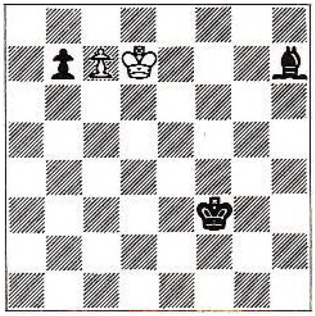
Q, the English language symbol for the queen. Thus Q-side, the queen's-side.

QUAADE GAMBIT, 587 in the KING'S GAMBIT Accepted, advocated by a Dutch sea-captain, D. L. Quaade, in 1884, but known earlier. Compare ROSENTRETER GAMBIT.

QUADRANT, sometimes called quadrangle (SARRATT) or square of the pawn, a term used to define the relationship between the position of a king and that of an enemy pawn, a consideration that may be important in the endgame.



The advance of a pawn cannot be prevented by the opposing side's king if it cannot be brought within the quadrant, which becomes smaller as the pawn advances. The diagram shows two quadrants marked with a bold line for a pawn at b2 or b3 and a broken line for a pawn at b4. Black to play draws by 1 . . . Kg3 or 1 . . . Kg4. White to play wins by 1 b4 because Black cannot get his king within the quadrant.



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A study by Alexander Vasilyevich Sarychev (1909–) and his twin brother Kirill (1909–50), *Shakhmatny Listok*, 1928. After 1 c8=Q Bf5+ 2 Kc7 Bxc8 White loses; but he can draw by 1 Kc8 b5 2 Kd7 (a SWITCHBACK) 2 . . . b4 3 Kd6 Bf5 4 Ke5 Bc8 5 Kd4 because his king is within the quadrant, e.g. 5 . . . b3 6 Kc3 Bc6 7 c8=Q.

QUEEN, (1) a major piece represented by the symbol Q or the figurine ♕. It is a LINE-PIECE that may be moved along the ranks and files like the rook and along the diagonals like the bishop. On an otherwise empty board the queen attacks an odd number of squares in the range 21 to 27 depending on its position. In the array the queens stand on d1 and d8.

Now the strongest piece, the queen was one of the weakest until the new game was introduced c.1475. The most influential of the changes then made was the added power given to the new queen, a piece the Italians called *rabioso* (furious). The game with the new moves, *scacchi alla rabioso*, has given some readers the plausible but wrong idea that the name was adopted because chess-players were inclined to madness. The use of the word queen was early and widespread, but the origin of the name is enigmatic. The Arabic *firz* or FIRZĀN (counsellor) was never translated into a European language although it was adopted in various forms, changing its gender from masculine to feminine. Long before the modern game was introduced this ancestor of the queen was called *dame* and is still so called in France. Chess-players may have borrowed the word from the game of draughts which the French to this day call *jeu de dames*. The transition from *dame* to queen would be natural, a desire to pair the central pieces.

QUEEN, (2) to promote (a pawn) to a queen; used loosely for promotion to any piece.

QUEEN ENDING, an endgame with kings, queens or a queen, and usually one or more pawns. (For examples see BASIC ENDGAME and TECHNIQUE.)

QUEENING SQUARE, the square on which a pawn is promoted or on which it would be promoted if its advance were unhindered.

QUEEN'S FIANCHETTO DEFENCE, 228, a 16th-century invention sometimes called the Owen Defence or, for no good reason, the Greek Defence.

QUEEN'S FIANCHETTO OPENING, 4, sometimes called the Larsen Opening. It was given by LUCENA, played regularly by John OWEN, and often used by STAUNTON and MORPHY when giving odds of the queen's knight. (See DANGEROUS DIAGONAL; NAJDORF.)

QUEEN'S GAMBIT, 26. When Black declines the gambit he has a wide choice of variations, principally the SLAV, SEMI-SLAV, and ORTHODOX DEFENCES (in which White might choose an EXCHANGE VARIATION), and the TARRASCH DEFENCE. Some other lines for Black are the MANHATTAN, CAMBRIDGE SPRINGS, and LASKER DEFENCES, the SEMI-TARRASCH and TARTAKOWER VARIATIONS.

Mentioned first by LUCENA, the opening was recommended by STAMMA, after whose home town Aleppo it is sometimes named. In 1834 BOURDONNAIS played it 16 times against McDONNELL with outstanding success (+12=1−3). Even so the gambit was not widely used until the end of the 19th century, after which its popularity grew to a peak in the 1920s and 1930s. In the world championship match, 1927, all but two of thirty-four games began with this opening. (See ATKINS; BLOCKED CENTRE; CO-OPERATION; JUNGE; KARPOV; OUTPOST; REPETITION OF POSITION; RIBLI; TIME (1); TOLUSH.)

QUEEN'S GAMBIT ACCEPTED, 27, line that was considered bad for Black from the time of LUCENA until the 1930s, when it became an established part of a master's repertoire. (See STEMGAME.)

QUEEN'S INDIAN DEFENCE, 164, 217. This owes much to NIMZOWITSCH's advocacy and is complementary to the NIMZO-INDIAN DEFENCE, to be played when White plays Ng1–f3 before Nb1–c3. The struggle concerns control of e4: Black maintains his grip on this square with his N at f6 and his B at b7, withholding, for the time being, the advance of a pawn to its fourth rank. Also 130, a rarely played line which ALEKHINE tried against BOGOLJUBOW in their World Championship match of 1929. (See CLOSED GAME; COLOUR-WEAKNESS; GRÜNFELD; HORT; KASPAROV; MILES; OUTPOST; PSAKHIS; SZABÓ; TIMMAN; ZUGZWANG.)

QUEEN'S KNIGHT OPENING, 315, the VIENNA GAME.

QUEEN'S PAWN COUNTER-GAMBIT, 531, line of doubtful merit first mentioned by ASPERLING.

QUEEN'S PAWN OPENING, 18. The term is often used more narrowly to describe those openings that begin 1 d4 d5 and in which White does not play an early Pc2–c4. (See BREYER; COINCIDENCE; COLLE; GUNSBERG; JANOWSKI; LIPKE; SPURIOUS GAMES; TORRE, C.; ZUKERTORT.)

QUEEN'S-SIDE, an area of the board consisting of all the squares on the a-, b-, and c-files including, on occasion, those on the d-file.

QUEEN'S-SIDE CASTLING, castling on the queen's side represented by the symbol 0-0-0.

QUEEN'S-SIDE MAJORITY, a MAJORITY of pawns on the queen's side.

QUINTEROS, MIGUEL ANGEL (1947–), professional player from Argentina, International Grandmaster (1973). At the age of 18 he became the youngest player to win the national championship (1966), and from 1970 he played regularly for his country in Olympiads. His best results in tournament play were: Torremolinos 1973, first equal with BENKO; Bauang 1973, second (+6=1−2) equal with IVKOV after KAVALEK; Lanzarote 1974, first (+6=6−1); Orense 1975, fourth (+7=6−2) equal with GHEORGHIU after LARSEN, LJUBOJEVIĆ, and ANDERSSON; London 1977, second (+4=4=1) equal with MESTEL and STEAN after HORT; Morón 1982, a zonal tournament, first (+10=4−1); New York 1983, second (+5=5−1).

R

RABAR, BRASLAV (1919–73). Yugoslav player and author, International Master (1950), International Arbiter (1965), broadcaster and journalist. National champion in 1951, he played in three Olympiads consecutively from 1950, when he made the best fourth-board score (+8=2), to 1954. Rabar is better remembered for his efforts to promote the popularity of chess in his country. He was co-editor of the monthly magazine *Šahovski Glasnik* for many years and wrote two books on openings, the first of their kind in Yugoslavia. Of wider importance was his development of a classification system for the openings (below) which was used in the multi-lingual periodical *Chess Informant* from 1967 to 1981 and for several publications in other countries.

RABAR CLASSIFICATION, a method of indexing openings introduced in *Chess Informant*, 1967, since when it has gradually gained wider acceptance. The classification code has three elements: 1) a prefix: E (most openings beginning 1 e4), D (most openings beginning 1 d4), R (the rest); 2) two digits of which the first represents a major group of openings, the second a sub group; and 3) a suffix a, b, c, or d for further subdivision. For example the code D41b is built up thus: 1 d4 (D) Nf6 2 c4 e6 3 Nc3 Bb4 (D4) 4 Bg5 (D41) h6 5 Bh4 c5 6 d5 d6 (D41b). This happens to be the blockade line of the LENINGRAD VARIATION of the NIMZO-INDIAN DEFENCE, but such correspondence with a named variation is incidental. Rabar tried to produce a method related to the practical needs of play and opening study without trying to bolster obsolescent jargon.

B. Rabar, *Classification of Chess Openings* (1971).

RABINOVICH, ABRAM ISAAKOVICH (1878–1943), player from Vilna who settled in Moscow. He played in the Carlsbad tournament of 1911, the USSR championships of 1920, 1923, and 1925, won the Moscow Championship in 1926, and edited a chess column for some years in *Vechernyaya Moskva*. He is not known to be related to I. L. RABINOVICH.

RABINOVICH, ILYA LEONTYEVICH (1891–1942), sometimes called E. (Elias) Rabinovich, a leading Soviet player between the two World Wars, chess author, school teacher. In 1914 he travelled to Germany to play in a *Hauptturnier* at Mannheim; the First World War commenced and he was interned for about three years. The internees arranged several chess tournaments and of these he won the sixth (1916) and tied for first place in the seventh (1917), both times ahead of BOGOLJUBOW. After the war Rabinovich won a match against ROMANOVSKY in 1920 (+5=2−1), won or shared the Leningrad championship four times (1920, 1925, 1928, 1940), and entered the USSR championship nine times from 1920 to 1939, becoming joint champion with LEVENFISH in 1934. He died in the siege of Leningrad.

In 1927 Rabinovich published the first book in the Russian language devoted exclusively to the endgame. In 1938 a second edition of 7,000 copies was published and this was translated into Dutch and published in three parts: *Toren-eindspelen* (1948), *Paard-en-loper-eindspelen* (1948), and *Pionnen-eindspelen* (1950).

RABRAB KHATĀ'Ī, strong 9th-century player whose name indicates that he was from Cathay. The first name is uncertain and is sometimes given as Zairab or Zabzab. He was famed as an ENDGAME analyst, notably for his pioneer work on the endgame rook against knight, in particular the classic position White Kb5, Rh1, Black Ka7, Nb7, which, as he demonstrated, White should win. (This position and similar ones were examined in modern times by BERGER, MANDLER, and others; a definitive analysis by computer was made in the 1970s.)

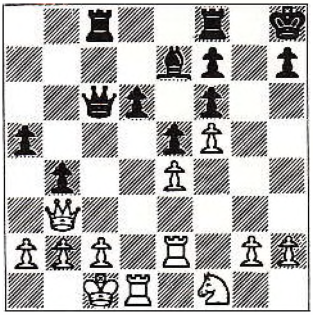
RADIO CHESS, games for which the moves are transmitted by radio. All early games were played at sea, a circumstance that suited the primitive equipment then available. In June 1902 games were played between SS *Campania* and SS *Philadelphia* over distances up to 160 miles on the Atlantic Ocean, the first of many such encounters. The first radio match of any consequence was played in March 1941 between clubs in Moscow and Leningrad. In September 1945 the USSR defeated the USA (15½:4½), the first important sporting event to follow the Second World War and one that marked the beginning of Soviet chess supremacy. In 1946 the USSR beat England (18:6), France beat Australia (5½:4½), and Spain beat Argentina (8:7).

Other forms of radio chess include matches played between a master in the studio and listeners, and games between teams of masters in the studio, each team's consultations being broadcast but kept secret from the other team.

RADULOV, IVAN (1939–), Bulgarian player, International Grandmaster (1972), national champion 1971, 1975, 1977, and 1980, civil engineer. He won first prize in three strong international tournaments: Forssa–Helsinki 1972 (+8=6−1); Montilla 1974, category 12 (+2=7); and Montilla 1975 (+3=6), a tie with POLUGAYEVSKY. From 1968 he played for his country in several Olympiads.

Byrne–Radulov Montilla 1975 Sicilian Defence, Richter Attack

1 e4 c5 2 Nf3 Nc6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 d6 6 Bg5 e6 7 Qd2 a6 8 0-0-0 Bd7 9 f4 b5 10 Bxf6 gxf6 11 Nxc6 Bxc6 12 Qe3 Be7 13 f5 b4 14 Ne2 e5 15 Ng3 Qa5 16 Bc4 Qc5 17 Qb3 0-0 18 Bd5 a5 19 Rhe1 Rac8 20 Bxc6 Qxc6 21 Re2 Kh8 22 Nf1



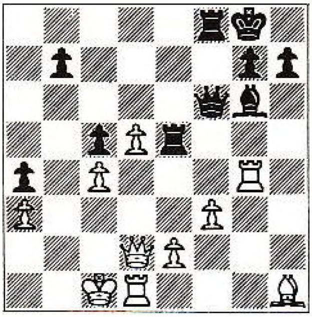
22 . . . a4 23 Qxb4 Rb8 24 Qd2 d5 25 Qxd5 Qb6 26 c3 Ba3 27 Qd2 Rfd8 28 Qc2 Bxb2+ 29 Qxb2 Rxd1+ 30 Kxd1 Qxb2 31 Rxb2 Rxb2 32 Ne3 Rxa2 33 c4 Rb2 34 Nc2 Rb3 35 Kd2 a3 36 c5 a2 37 c6 Rb6 38 c7 Rc6 39 Nb4 a1=Q 40 Nxc6 Qb2+ 41 Kd1 Qb7 White resigns.

RAGOZIN, VIACHESLAV VASILYEVICH (1908–62), Soviet player, International Grandmaster (1950), International Arbiter (1951), International Correspondence Chess Grandmaster (1959), building engineer. One of the first generation to learn chess under the Soviet regime, Ragozin came to the fore in the late 1930s, notably achieving three good tournament results: Leningrad Championship 1936, first; USSR Championship 1937, second equal with KONSTANTINOPOLSKY after LEVENFISH; and Leningrad–Moscow 1939, third equal with Levenfish, LILIENTHAL, and MAKOGONOV after FLOHR and RESHEVSKY ahead of KERES. After winning first prize (+8=2) at Sverdlovsk 1942 and the Leningrad Championship of 1945 Ragozin achieved his best result in over-the-board play at Moscow 1947, a category 12 tournament: second (+8=5−2) half a point after BOTVINNIK ahead of BOLESLAVSKY, SMYSLOV, and Keres. A new wave of Soviet players now overtook his generation, only Botvinnik surviving this challenge. Turning to postal chess Ragozin won the second World Correspondence Championship, 1956–8 (+9=4−1).

In 1936 Ragozin became Botvinnik's sparring partner, and for many years they practised and analysed together; thus Ragozin contributed significantly to Botvinnik's successes. Ragozin's literary contributions include the editorship of the monthly magazine *Shakhmaty v SSSR* for many years, and an excellent book on the Botvinnik–TAL world championship match of 1960. He died while compiling *Izbrannye Partii Ragozina*, a collection of 74 of his games; completed by friends, edited by M. Beilin, the book was published in 1964.

Trifunović–Ragozin Moscow 1947 Dutch Defence

1 Nf3 e6 2 c4 f5 3 b3 Nf6 4 Bb2 Be7 5 g3 d6 6 d4 0-0 7 Bg2 Qe8 8 Nbd2 Nc6 9 Qc2 Bd7 10 a3 a5 11 h3 Qg6 12 g4 Ne4 13 gxf5 exf5 14 Rg1 Bf6 15 Bh1 Qh6 16 Nxe4 fxe4 17 Qxe4 Rae8 18 Qd3 Qxh3 19 0-0-0 Bf5 (Black's control of the b1−h7 diagonal has a decisive influence on the game.) 20 Qd2 Bg6 21 d5 Ne5 22 Nxe5 Bxe5 23 Bxe5 Rxe5 24 f3 a4 25 b4 c6 26 Rg5 Qh4 27 Rg4 Qf6 28 Rd4 c5 29 bxc5 dxc5 30 Rg4



White is at last ready to advance his pawn to e4, but after 30 . . . Rxe2 he resigned.

RAGOZIN VARIATION, 84 in the QUEEN'S GAMBIT Declined and 158 in the NIMZO-INDIAN DEFENCE. In both variations RAGOZIN developed continuations that would enable Black to advance his e-pawn (. . . Pe6−e5).

RAJKOVIĆ, DUŠAN (1942–), Yugoslav player, International Grandmaster (1977). He came first in two tournaments at Smederevska Palanka, sharing the prize with the Yugoslav player Slobodan Martinović (1945–) in 1977 and winning outright in 1979. At Vršac 1979 he came second (+6=8) after STEAN.

RAKING BISHOPS, a player's light and dark bishops placed so that they command adjacent diagonals along which they attack the opponent's position from a distance. Possession of such bishops is often advantageous. (For examples see BAUER, FURMAN, and KNAAK.)

RANDOMIZED CHESS, an unorthodox game designed to discount knowledge of the openings. The pawns are placed as in the ARRAY and behind them the pieces are aligned in unorthodox fashion but always so that each player shall have a light and a dark bishop. The players must agree about castling rules. Commonly a symmetrical arrangement is made as follows: White places any piece he chooses on a1, Black places a similar piece on a8 and selects a piece for b8, White places a similar piece on b1, and so on. Thus, 2,880 arrays are possible.

In screen chess, sometimes called battle chess, the white and black arrays are not intentionally mirrored. Each player sets up his own pieces as he wishes while a screen temporarily placed across the middle of the board conceals his intentions. 8,294,400 different arrays are possible. Alphonse Delannoy (1806–83) claimed that in his youth he played this game against Ordonneaux for 21 hours without a break, neither eating nor drinking, and completing 167 games. When revived in the 1970s SCREEN CHESS was called baseline chess. (In England during the First World War KRIEGSPIEL was called screen chess to avoid the use of German words.)

The demand for this kind of variant probably arose when openings became the subject of systematic study. Curiously, a classifier of openings, ALEXANDRE, was one of the first to make experiments with randomized chess. Later the Swiss composer Erich Brunner (1885–1938) revived the idea, which sometimes bears his name.

RANK, or horizontal line, a row of eight laterally-adjoining squares from side to side of the board. A rank is customarily defined by its relationship to the player and not by the rank number in standard notation. In the array White's pieces stand on his first rank or back rank (his opponent's eighth rank), his pawns on his second rank (his opponent's SEVENTH RANK).

Major pieces can manœuvre as effectively on the ranks as on the files. Rooks are especially well placed on the seventh rank. (For examples in which they occupy other ranks advantageously see LASKER and TAL.)

RANKEN VARIATION, 453, a good line for White in the FOUR KNIGHTS OPENING, analysed in the *Chess Player's Chronicle*, 1879, by the editor, Charles Edward Ranken (1828–1905), first president of the Oxford University Chess Club.

RAPID TRANSIT CHESS, a term used in the USA for LIGHTNING CHESS, named after the New York city transport system.

RASHKOVSKY, NAUM NIKOLAYEVICH (1946–), Soviet player, International Grandmaster (1980). From 1972 to 1980–1 he competed in five USSR championships, in 1979 he won an international tournament at Sochi, and in 1982 he and BRONSTEIN became joint champions of Moscow.

RATING, a method of estimating playing strength. Its purpose might be the selection of players for a team or a tournament, the awarding of titles, pairing of opponents in a SWISS SYSTEM tournament, allocation of players in a competition with several tournaments, provision of a facility for offering awards to players of different strength within the same tournament, or simply the relative assessment of the strength of players who have not yet met. An early example was the custom of classing a player by the handicap he would receive from a first class player, an empirical assessment that was not always reliable in alien environments. Towards the end of the 19th century various writers tried to assess the relative strengths of the leading masters, and partly because this exercise was restricted to master tournaments of about equal strength the ranking lists were close to general opinion.

Unlike athletes whose results can be measured against standards such as time or distance, chessplayers can be measured only against each other. The basis of all modern rating systems is a combination of the average rating of a player's opponents and the percentage score he makes against them. There is some affinity with AUXILIARY SCORING METHODS. 'The measurement of the rating of an individual might well be compared with the measurement of the position of a cork bobbing up and down on the surface of agitated water with a yardstick tied to a rope which is swaying in the wind', said Elo in 1962; but current methods have proved more reliable than this comment suggests. The first modern type of rating system was used by the Correspondence Chess League of America in 1939, but the one that made an impact on international chess was the Ingo system, named by its designer Anton Hösslinger (1875–1959) after his home town Ingolstadt in Bavaria. In the 1950s CLARKE inspired the grading system adopted by the British Chess Federation and at about the same time the United States Chess Federation introduced a system which was modified in 1960 to remove defects.

The USCF method, introduced by a committee chaired by ELO, became the official FIDE rating system and is known either by that name or as Elo rating. All these modern methods give similar results if players are in the same class but only Elo rating appears to be dependable when there are great differences in playing strength; and his method is the foundation on which the awarding of FIDE titles is based.

Both Clarke (*British Chess Magazine*, 1953, 1960, 1973) and Elo (*Chess Life*, 1962, 1964) have applied modern rating methods retrospectively to the middle of the 19th century. Such measurements have also been used to examine the effects of ageing on chess performance (Draper, *Journal of the Royal Statistical Society*, 1963, and Elo, *Journal of Gerontology*, 1965).

A. E. Elo, *The Rating of Chessplayers* (London, 1978).
Clarke, 'Grading Systems', an article in the *British Chess Magazine*, 1969.

RAT OPENING, 696, a joking description of the KING'S FIANCHETTO OPENING. Manley, a London publican who frequented Pursell's coffee-house around 1880, was partial to the opening. He explained that when meeting strong players he liked to keep his pieces close to home, for if he placed them in the open his opponents took them off.

RAUZER, VSEVOLOD ALFREDOVICH (1908–41), leading Soviet player during the 1930s. His best playing achievement was at Leningrad 1936, when he shared first prize with CHEKHOVER ahead of KAN, KONSTANTINOPOLSKY, RAGOZIN, ALATORTSEV, and RIUMIN. He achieved only moderate results in six USSR championships from 1927 to 1937, after the last of which a serious illness ended his playing career. A student of openings, he is remembered for the two well-known variations named after him.

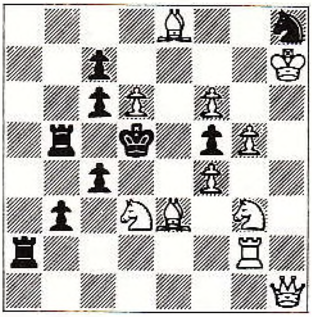
RAUZER VARIATION, 403 in the SPANISH OPENING, the general idea of which was shown in the game Rauzer–Riumin, Leningrad 1936; 255 in the SICILIAN DEFENCE. Both lines were developed in the 1930s and both have become standard play.

ar-RĀZĪ (*fl.*850), native of Ray, near Tehran, one of the five ʿalīyat (grandmasters) of the 9th century, and the greatest of them according to as-SŪLĪ. Around the middle of the century ar-Rāzī defeated al-ʿADLĪ in the presence of the Caliph. He wrote *Kitāb ash-shatranj*, a book giving openings, positions for study (MANSŪBĀT), and advice. For example, he recommends that one should not play while eating or when the mind is occupied by other matters. Seen and used by as-Sūlī, the book was later lost.

RAZUVAYEV, YURI SERGEYEVICH (1945–), Soviet player, International Grandmaster (1976). In the 1970s he achieved three noteworthy tournament performances: Cienfuegos 1976, second (+6=8) equal with SIGURJONSSON half a point after GULKO; Dubna 1979, first equal with Šahović, SUETIN, and I. A. ZAITSEV; and Polanica Zdrój 1979, first; in 1981 he shared first prize at Keszthely. In USSR championships from 1972 he has only moderate results.

RECAPTURE, the capture of a man that has made a capture, usually as an immediate reply and on the same square, sometimes a move or so later and perhaps on another square; to make such a move.

RECIPROCAL PLAY, a problem term: a pattern formed by moves played in one VARIATION or PHASE contrasted with those played in another. For example, the NOWOTNY INTERFERENCE shows reciprocal play occurring in the same phase: piece A interferes with piece B in one variation, and piece B interferes with piece A in another. However, the term is more commonly used to describe forms of CHANGED PLAY.



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A problem by MATTHEWS that won first prize in section (d) of the World Chess Composing tourney, 1970. The set play may be contrasted with the solution. Reciprocal play is shown in the changed replies to two of Black's first moves and in the changed mating replies to four of Black's second moves.

Set play (what would happen if Black were to move first):

1 . . . Ra8 2 Re2+ Ke6 3 Bc5
Kxd6 3 Qxc6
1 . . . Rb8 2 Rd2+ Ke6 3 Nc5
Kxd6 3 Qxc6

The solution, beginning with the key 1 Pd7 (threatening 2 Pd8=Q):

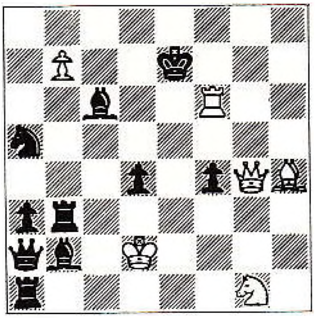
1 . . . Ra8 2 Rd2+ Ke6 3 Qxc6
Kd6 3 Nc5
1 . . . Rb8 2 Re2+ Ke6 3 Qxc6
Kd6 3 Bc5.

RECORDING MOVES, see SCORE OF GAME.

REE, HANS (1944–), Dutch player, International Grandmaster (1980), national champion 1967, 1969, 1971, and 1982, and competitor in many Olympiads from 1966. Ree first attracted attention in 1966 when he took first prize ahead of LARSEN and DONNER in a small tournament at Ter Apel in the Netherlands. Then a student of mathematics and philosophy, he decided a few years later to become a chess professional. Among his successes are a match victory against Donner (+2=5–1) in 1971, a first prize shared with SPASSKY in the Swiss system Canadian Open Championship, Vancouver 1971 (the title was awarded to Spassky on tie-break), first prize at Graz 1979, and first prize shared with UNZICKER at Amsterdam 1980 (category 9). (This last event should not be confused with the concurrent category 14 tournament.)

REFLECTING BISHOP. Invented for use in FAIRY PROBLEMS, this piece is moved like an ordinary bishop but may also be bounced off the edges. For example, a reflecting bishop at c3 could travel in one move, if unobstructed, by way of a5, d8, h4, and e1 back to c3.

REFLEX CHESS, an unorthodox game invented by the Englishmen William Geary (1839–1923) and Benjamin Glover Laws (1861–1931) in the 1880s. Each player tries to get himself checkmated; but either must give mate on the move if this becomes possible. Players usually begin the game by advancing their kings in suicidal fashion. Reflex chess problems are denoted by the symbol r‡ (r≠).



r≠2

A problem by LINDGREN, *Die Schwalbe*, 1968. The key is 1 Qf3, threatening 2 Qd3, which would force Black to mate by 2 . . . Bc3; and if 1 . . . Bxf3 2 Be1 Bc1 mate. There are two thematic tries consisting of attempts by White to get his queen to d3 by other routes: 1 Qf5? Bd7 forcing 2 Re6 mate, and 1 Qg6? Be8 2 Rf7 mate.

REHM, HANS-PETER (1942–), German composer, International Master for Chess Compositions (1968), International Judge of Chess Compositions (1972), mathematics teacher at Karlsruhe university. The leading problem composer of his country, he specializes in MORE-MOVERS and various less orthodox types, notably MAXIMUMMERS. (See PROBLEM HISTORY; ZIGZAG.)

RELATED SQUARES, see CONJUGATE SQUARES.

RELFSSON GAMBIT, 510 in the SCOTCH GAMBIT, also called the MacLopez Variation, an old line named after the Swedish master Torsten Relfsson (1871–1944).

RELLSTAB, LUDWIG ADOLF FRIEDRICH HANS (1904–), German player, International Master (1950), International Arbiter (1951), chess journalist. He shared first prize in three tournaments of about category 8 held in Berlin: with SÄMISCH in February 1930, with GUIMARD in 1937, and with BECKER ahead of ELISKASES in 1938. Rellstab won the German Championship in 1942 and played for West Germany in the Olympiads of 1950, 1952, and 1954.

REMIS (French), a draw.

REMISTOD, the death of chess by draws (*Tod*, German for death), predicted by Emanuel LASKER around 1918 and by CAPABLANCA ten years later. Both champions made their prophecies when past their prime, and both suggested ways to give the game new life. Lasker favoured the abolition of castling. Capablanca experimented with unorthodox games on enlarged boards. Because the resources of chess are for practical purposes unlimited or because of a human tendency to make errors, or for both reasons, death by draws has not occurred.

REMOTE PASSED PAWN, see OUTSIDE PASSED PAWN.

REPETITION OF POSITION, the popular name for the claim of a draw by a player whose turn it is to move when a position has occurred for the third time with the same contestants to play, or will so occur after the move that he states he will play (and must play if the claim fails). The recurring positions are regarded as identical for this purpose if two men of the same kind and colour have changed places. The right to castle or to take a pawn EN PASSANT must be unchanged. The claim must be made before a move is made. In a competition the arbiter stops the clocks during investigation, for which a properly completed score must be available. If the claim is not upheld he adds five minutes to the clock of the claimant who could thereby lose on time. Otherwise there is no penalty for an incorrect claim. (For an example of a player taken unawares by a claim see TIME (2).)

Rather than wait for a formal claim players often agree a draw when they foresee inevitable repetition, as happened in the game Tarrasch–A. Fritz, Breslau 1889. 1 Nf3 d5 2 d4 Bf5 3 c4 e6 4 Qb3 Nc6 5 Qxb7 Nb4 6 Na3 Rb8 7 Qxa7 Ra8 8 Qb7 Rb8 ½:½. Failing agreement Black could, after 9 Qa7 Ra8 10 Qb7 Rb8 11 Qa7, indicate that he intended to play 11 . . . Ra8 and claim a draw.

Early statements of this law, for example in LASA's proposals of 1854, postulated the repetition of moves or series of moves, without specifying how often these might be repeated. A situation as in the game above, or PERPETUAL CHECK, was envisaged. Only much later was this law redefined as applying to positions, no matter how widely separated.

RESHEVSKY, SAMUEL HERMAN (1911–), International Grandmaster (1950), from 1935 to 1953 ranked among the first eight in the world, at best among the first three. During these years he played in 14 major tournaments, winning half of them and only once coming lower than third. The sixth child in a Jewish family, Reshevsky was born in Poland where he learned the game at the age of four and soon became the strongest of all child prodigies. He toured Poland when he was six, giving simultaneous displays against 20 or more players and rarely losing a game, made similar tours in Europe, and arrived with his family to settle in the USA a few weeks before his ninth birthday. Two years of travelling in America giving displays which drew large audiences (and which enriched his parents) were followed by his first tournament, in Oct. 1922. He won one game, against JANOWSKI. A month later his parents were charged with 'improper guardianship'; the case was dismissed, but a guardian was appointed to prevent 'undue exploitation'. His education, hitherto largely limited to religious instruction, was now widened. After some private tuition he went to a conventional school for the first time in his life at the age of 12. In 1931 he chose accountancy for his subject and in 1934 he completed his studies at Chicago University.

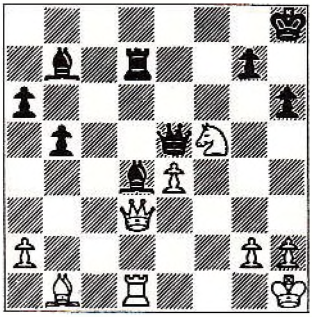
In 1935, having played in half a dozen tournaments in the USA, Reshevsky commenced his career at grandmaster level by winning first prize (+6=3) ahead of CAPABLANCA at Margate, subsequently achieving several good tournament performances: Nottingham 1936 (about category 14), third (+7=5−2) equal with EUWE and FINE after BOTVINNIK and Capablanca ahead of ALEKHINE and FLOHR; Kemeri 1937, first (+10=4−3) equal with Flohr and PETROV ahead of Alekhine and KERES; Semmering–Baden 1937 (about category 14), third (+4=7−3) equal with Capablanca after Keres and Fine; Hastings 1937–8, first (+5=4); AVRO 1938, fourth (+3=8−3) equal with Euwe and Alekhine. Reshevsky won four consecutive US Championship tournaments: 1936 (+10=3−2), 1938 (+10=6), 1940 (+10=6), and 1942; and he twice defended his title in match play, against HOROWITZ (+3=13) in 1941 and against KASHDAN (+6=3−2) in 1942.

A deeply religious man, married with one son and two daughters, Reshevsky felt that chess was playing too large a part in his life; in 1944 he decided to give more time to his family, to advance his career in accountancy, and to play chess less frequently. In 1945 he won a pan-American championship at Los Angeles (+9=3) and in 1946 he again won the US Championship. Without further hard practice he played in the world championship match tournament of 1948, scoring +6=9−5 to share third place with Keres after Botvinnik and SMYSLOV. In this event he was granted a new and special concession: that he need not play from sundown Friday to sundown Saturday. He believed that his previously having played on the Jewish sabbath was a sin, his father's recent death a punishment. In 1950, in the prime of his chess career, Reshevsky wanted to play in the CANDIDATES tournament to be held at Budapest. The State Department refused to let him travel there, thus depriving him of his best chance of becoming a challenger for the world title. He prepared himself for the next championship cycle by tournament and match play, taking second prize (+9=10) after NAJDORF at Amsterdam 1950, first prize (+6=4−1) at New York 1951, and defeating GLIGORIĆ (1952, +2=7−1) and Najdorf (1952, +8=6−4, and 1953, +5=9−4). In the Candidates tournament of 1953 Reshevsky came second (+8=16−4) equal with BRONSTEIN and Keres after Smyslov. Reshevsky, who took his family with him, was handicapped by the lack of a back-up team of the kind available to most of the other competitors; he probably considered such a team, or even a second, unnecessary.

He continued to play in strong tournaments, averaging about one a year, winning at Dallas 1957 (+5=7−2) equal with Gligorić, Buenos Aires 1960 (+8=1−1) equal with KORCHNOI, and Natanya 1969 (+7=6). He won his fifth US Championship in 1965 (+5=5−1) and his sixth in 1969–70 (+5=6). In match play he defeated BENKO in 1960 (+3=5−2) and met FISCHER in 1961 when he was awarded the stakes after the match was broken off, the score standing +2=7−2. In 1967 he shared sixth place at the Sousse interzonal; after a drawn play-off he was placed sixth on tie-break and became a Candidate, but he lost to Korchnoi in the quarter-final.

Reshevsky's games are characterized by solid, rather than fashionable, openings and a dour positional style; for the first 20 moves he would take most of the time allotted for the first 40, believing it important to build a sound position so that further moves could be played rapidly if necessary. He published *Reshevsky on Chess* (1948) containing 69 games and *How Chess Games are Won* (1962) containing another 60 of his games. The first book was ghosted by Fred Reinfeld, the second he wrote himself. (See WYVILL FORMATION.)

RESIGN, to concede defeat without playing on to the checkmate. Decisions to resign are often made during adjournment, after cool appraisal. Occasionally masters resign in drawn positions or, more rarely, in won positions.



A position from the game Popiel (White)–Marco Monte Carlo 1902. Black resigned because of the PIN on the d-file. He could have won by 36 . . . Bg1.

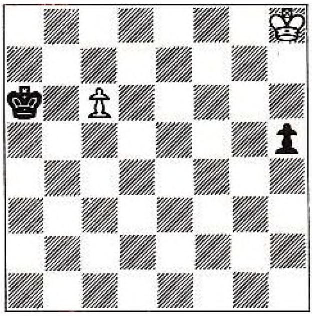
RESULT TABLE, see CROSSTABLE.

RÉTI, RICHARD (1889–1929), player, author, and composer. Born in Pezinok (then in Hungary), he studied mathematics and physics at Vienna, where he gained excellent chess practice, and shortly before the First World War became a chess professional. He earned his living partly by writing chess columns and giving displays; in particular he was expert at BLINDFOLD CHESS. (At São Paulo in

1925 he played 29 blindfold games simultaneously, then a record.) Although there were few tournaments during the war his play improved steadily, and from 1918 until his death he played in about 25 strong tournaments obtaining several good results: Kaschau (now Košice) 1918, first (+9=2) ahead of VIDMAR and SCHLECHTER; Göteborg 1920, first (+7=5−1) ahead of RUBINSTEIN and BOGOLJUBOW; Teplitz-Schönau (now Teplice-Šanov) 1922, first (+8=2−3) equal with SPIELMANN ahead of GRÜNFELD and Rubinstein; Mährisch-Ostrau 1923, second (+7=5−1) after LASKER ahead of Grünfeld, Bogoljubow, and Rubinstein; Bad Homburg 1927, second (+5=3−2) after Bogoljubow; and Brno (formerly Brünn) 1928, first (+6=2−1) equal with SÄMISCH. Réti won the Czech Championship in 1925 and played for Czechoslovakia in the Olympiad of 1927, making the highest first-board score (+9=5−1).

Although his playing achievements are not insignificant Réti is better remembered for his contribution to the HYPERMODERN movement (see SCHOOLS OF CHESS) and for his book *Die neuen Ideen im Schachspiel* (1922); it deals with chess strategy, Réti's favourite subject, and the history of its development up to and including hypermodern play. With some revisions the book was published in English as *Modern Ideas in Chess* (1923). Lacking adequate sources Réti was unaware that some positional ideas were known earlier than he supposed, and he fails to mention, for example, the contributions made by STAUNTON, L. PAULSEN, and CHIGORIN. Nevertheless this pioneer work is a classic of chess literature. A cultured and educated man, Réti regarded chess as an art, and his book reveals the hand of an artist. Fittingly, he composed studies, and they compare with the best; he sought simple and natural-looking positions that would appeal to players. He died of scarlet fever while completing *Die Meister des Schachbretts*. This book, published the year after his death, contains biographical notes about 23 masters from the time of ANDERSSEN and games played by them with annotations explaining the strategy. The English translation *Masters of the Chess Board* (1933) omits information about and games by four of these masters.

H. Golombek, *Réti's Best Games of Chess* (1954) contains 70 games and 15 studies.



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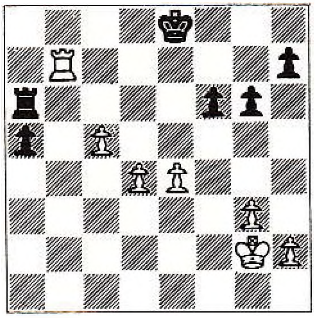
A study by Réti (*Kagan's neueste Schachnachrichten*, 1922). White achieves the apparently impossible task of stopping Black's pawn: 1 Kg7 h4 2 Kf6 Kb6 (otherwise White promotes his pawn) 3 Ke5 Kxc6 4 Kf4.

Réti–Rubinstein Carlsbad 1923 Barcza Opening

1 Nf3 d5 2 g3 Nf6 3 Bg2 g6 4 c4 d4 5 d3 Bg7 6 b4 0-0 7 Nbd2 c5 8 Nb3 cxb4 9 Bb2 Nc6 10 Nbxd4 Nxd4 11 Bxd4 b6 12 a3 Bb7 13 Bb2 bxa3 14 Rxa3 Qc7 15 Qa1 Ne8 16 Bxg7 Nxg7 17 0-0 Ne6 18 Rb1 Bc6 19 d4 Be4 20 Rd1 a5 21 d5 Nc5 22 Nd4 Bxg2 23 Kxg2 Rfd8 24 Nc6 (The occupation of the HOLE at c6 gives White decisive advantage.) 24 . . . Rd6 25 Re3 Re8 26 Qe5 f6 27 Qb2 e5 28 Qb5 Kf7 29 Rb1 Nd7 30 f3 Rc8 31 Rd3 e4 32 fxe4 Ne5 33 Qxb6 Nxc6 34 c5 (a ZWISCHENZUG) 34 . . . Rd7 35 dxc6 Rxd3 36 Qxc7+ Rxc7 37 exd3 Rxc6 38 Rb7+ Ke8 39 d4 Ra6



40 Rb6 Ra8 (If the rooks are exchanged White's king is outside the QUADRANT of the black a-pawn, but he wins the PAWN RACE.) 41 Rxf6 a4 42 Rf2 a3 43 Ra2 Kd7 44 d5 g5 45 Kf3 Ra4 46 Ke3 h5 47 h4 gxh4 48 gxh4 Ke7 49 Kf4 Kd7 50 Kf5 Black resigns.

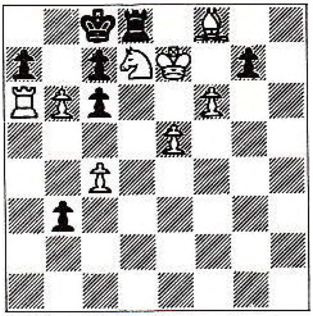
RÉTI GAMBIT ACCEPTED, 685, sound but not popular.

RÉTI OPENING, 684, also called the Landstrasse Gambit. The game may transpose to other openings, e.g. the CATALAN OPENING. If instead White maintains a SMALL CENTRE, fianchettoes both bishops, and castles on the king's side he plays the Réti System. He endeavours to control the central squares directly or indirectly with pieces, withholding the advance of a centre pawn to the fourth rank until Black's intentions are known. Meanwhile, White remains poised to attack any pawn centre that might be set up by his opponent. RÉTI first played his system in 1923 when he met GRÜNFELD in the Margate tournament. (See BARCZA; DORFMAN; KERES; SMEJKAL.)

RÉTI VARIATION, 62 in the QUEEN'S GAMBIT Declined, played in the game Réti–Tarrasch, Piešt'any 1922; 563 in the KING'S GAMBIT Declined; 626 in the FRENCH DEFENCE, from the game Réti–Maróczy, Göteborg 1920.

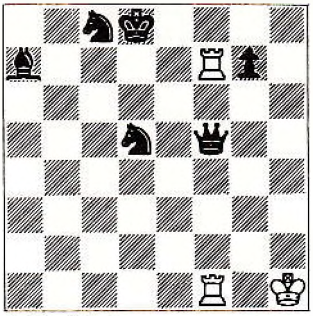
RETRACTOR, a problem in which some moves are retracted (indicated by a minus sign) and from the changed position forward moves (indicated by a plus sign) are played. The side that retracts the last single move (usually White) begins the forward play. The earliest retractor involving RETROGRADE ANALYSIS was by the English composer Francis Charles Collins (1843–98). In *Chess Problems*, 1881, he published the following position (given in FORSYTH NOTATION): 4N3/P4p1p/PB5k/PB3KRP/1N4P1/8/PPP4Q/R7. White is to retract his last move and give checkmate instead. His last move must have been a capture (or Black would have been in RETRO-STALEMATE) and it must have been a capture of a pawn on g5. (Black's seven pieces and his pawns east of the f-file were captured previously by three white pawns now on the a-file.) As Black has made no captures his last move must have been Pg7−g5. White retracts Rg8xg5 and plays hxg5ep mate. At the end of the 19th century BAIRD composed many retractors of a kind that could be called help-retractors: either in the retracted moves or in the forward play or in both Black helps White to fulfil the stipulations. Interest in these problems soon faded.

Composers preferred 'defensive retractors' in which Black (personified) would, if it were possible, prevent White from fulfilling the stipulations. Two kinds of defensive retractor named after the Romanian composer Z. Proca (b.*c.* 1903) and the Danish composer Umro Niels Høeg (1876–1951) respectively were originated in the 1920s. Several moves may be retracted but only one forward move is played, so that the emphasis is centred on the retraction play, which often involves retrograde analysis. In the Proca retractor the side retracting a move decides which man, if any, has been uncaptured by that move. In a Høeg retractor, however, when one side makes a retraction the other side chooses which man, if any, may have been uncaptured, a less natural but more interesting stipulation.



≠ −4 +1 Proca

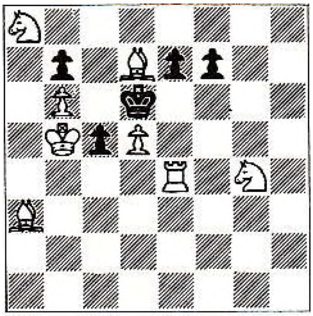
A retractor by the Swedish composer Gustav Nils Jönsson, *Eskilstuna-Kuriren*, 1939. White begins the retractions. 1 cxb5ep Pb7−b5 2 Rb6−a6 Pb4−b3 3 Ke6−e7 0-0-0 4 exNf8=B, and in the changed position (r3kn2/pppNP1p1/1Rp1KP2/2P1P3/1pP5/24) White plays exf8=Q mate. All Black's retractions were forced upon him.



≠−2 +1 Høeg

A retractor by KOROLKOV, *Feenschach*, 1963. As in the previous example Black's retractions are forced but after White's first retracted move 1 Kg1−h1 Black has three choices: if he adds a black knight at h1 and retracts 1 . . . Nf2−h1+ White retracts 2 0-0, and plays the forward move 1 Rh8 mate; if Black retracts 1 . . . Nb6−c8+ White adds a white queen at c8, retracts 2 Qc5−c8, and plays 1 Qf8 mate; if Black retracts 1 . . . Bb8−a7+ White adds a white knight at a7, retracts 2 Rc7−f7, and plays 1 Nc6 mate.

RETROGRADE ANALYSIS, or retro-analysis, discovery of the play that would lead to a given position, a subject of interest to composers. The object may be to discover whether a position is LEGAL, whose turn it is to play, the last move or moves that have been played (see LAST MOVE PROBLEM), whether certain moves can be retracted (see RETRACTOR), whether castling is illegal, or whether the last move to have been played permits an EN PASSANT capture. So-called problems with *en passant* keys, but lacking retro-analytical proof, were constructed in the 1840s; these are PUZZLES, not problems. In the 1850s a few simple retro-analytical problems were composed, but there was little advance until LOYD made his Souvenir problem in 1894. It was the re-publication of this problem, in *Deutsche Schachzeitung*, 1907, that led to an extensive development of the art of retrograde analysis, notably by DAWSON, the Danish composer Umro Niels Høeg (1876–1951), the German composer Wolfgang Hundsdorfer (1879–1951), and TROITZKY; subsequently CERIANI, FABEL, and PLAKSIN became experts in this field.



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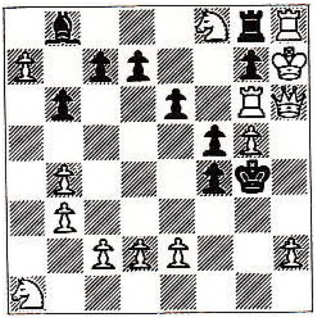
A pioneer problem by an unknown composer, *Deutsche Schachzeitung*, 1858. On his last move Black cannot have played his king so he must have advanced his c-pawn, and this must have come from c7, otherwise White would have been in check illegally. The key, demonstrably legal, is 1 dxc6 ep+. If 1 . . . Kd5 2 Nf2.

In *Musical World*, 1859(?), Loyd published the following problem: WKc6, WQa6, BKe8, BRa8, BPa7, BPc7. White mates in two by 1 Qa1; in reply Black cannot castle because his last move must have been made with his king or his rook. This is the first problem to indicate that castling could be the subject of retro-analytical problems.



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The Souvenir problem composed by Loyd for the occasion of the New York Chess Association's annual meeting, 1894. All the missing men were captured by pawns, by White on e3, d4, c5, b6, a7, and b3, by Black on g6 and f4. Black's last move cannot have been made by any of his pieces (none had a square to come from) nor by his pawns at f4, e6, or b6 (the first because this pawn came from g5, the others because his bishops came out long before). Therefore Black's last move was made by his pawn at f5. This pawn cannot have come from f6, for then White would have been in RETRO-STALEMATE (his pieces are locked in, his pawns at a7, b4, and g5 came from b6, a3, and g4 respectively, and his pawn at b3 was moved long ago to release his dark bishop). Thus it is proved that Black's last move was Pf7–f5, and White's, before that, Rf6–g6. The key is gxf6 ep+, and mate follows 1 . . . Kf5 2 Rg5+. The interest of solvers in all such problems lies in unravelling the past: the solution is often mundane. (See also PERPETUAL RETROGRESSION.)

T. R. Dawson and W. Hundsdorfer, *Retrograde Analysis* (1915).
K. Fabel, *Introduction to Retrograde Analysis* (1973).

RETRO-STALEMATE, a composer's description of a position, other than one in which a king is in check, that is illegal because one side has to move. For example, the position White Ka1 Pa2, Black Kc2 would be illegal if a composer stated that Black is to play; and White, who could not have played last, is said to stand in retro-stalemate. When a legal position is subjected to retrograde analysis one variation of which leads back to retro-stalemate this is proof that one of the retracted moves is illegal.

REVERSED BENONI, 687, the WING BLUMENFELD.

REVERSED GRÜNFELD, name used occasionally for the CATALAN OPENING and some variations of the RÉTI OPENING.

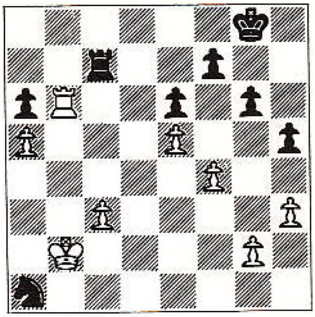
REVERSED OPENING, an opening in which White commences with a series of moves more commonly used by Black.

REYNOLDS VARIATION, 70, sound attack against the MERAN VARIATION of the QUEEN'S GAMBIT Declined introduced by the English player Arthur Reynolds (1910–43), who published his analysis in *Chess*, May 1939.

RIBLI, ZOLTÁN (1951–), Hungarian player, International Grandmaster (1973), national champion 1973, 1974 (+9=6), and (jointly) 1977 (+8=9). He achieved his first success in a strong tournament at the age of 20, a first prize shared with SUETIN at Kecskemét 1972. Several good results followed: Budapest 1975, first (+6=9) equal with POLUGAYEVSKY ahead of PORTISCH; Amsterdam 1978, category 12, second (+6=5–2) after TIMMAN ahead of HORT; and Bled–Portorož 1979, category 12, second (+6=8–1) equal with LARSEN after Timman. In the interzonal Riga 1979 Ribli scored +7=8–2 and tied with ADORJÁN for third place after TAL and Polugayevsky. Only three players from this event went forward as CANDIDATES and Ribli failed to qualify when the Neustadtl tie-breaking method was invoked. Three noteworthy first prizes followed: Mexico 1980 (+8=4), Baden-Baden 1981 (+6=7, shared with MILES), and the interzonal Las Palmas 1982 (+5=8). Ribli now became a Candidate for the first time, and he defeated TORRE in the quarter-final (+3=6–1), then lost to SMYSLOV. Regularly in the OLYMPIAD team from 1970, he was second board in 1978 when Hungary won the gold medal.

Ribli–L. Portisch Hungarian Team Championships, 1978 Queen's Gambit Declined, Alekhine Variation

1 c4 c6 2 d4 d5 3 Nf3 Nf6 4 Nc3 dxc4 5 e3 b5 6 a4 b4 7 Nb1 Ba6 8 Qc2 b3 9 Qd1 e6 10 Nbd2 Bb4 11 Be2 Ne4 12 0-0 Bxd2 13 Bxd2 0-0 14 Bb4 c5 15 Bxc5 Nxc5 16 dxc5 Qxd1 17 Rfxd1 c3 18 Bb5 Bb7 19 bxc3 Be4 20 Rd2 Nc6 21 Nd4 Na5 22 f3 Bd5 23 e4 Bc4 24 Rb2 Rfc8 25 Bxc4 Nxc4 26 Rxb3 Rxc5 27 Rb5 Rcc8 28 Kf2 g6 29 Rd1 Nb6 30 a5 Na4 31 Ne2 a6 32 Rb3 Rc7 33 Rdb1 Raa7 34 Ke3 Nc5 35 Ra3 Nd7 36 Ra4 Ne5 37 Rbb4 Rc8 38 h3 Rac7 39 f4 Nc4+ 40 Kd3 Rd7+ 41 Nd4 Nd6 42 Rb6 Nb7 43 Rc4 Nc5+ 44 Kc2 Rdc7 45 e5 h5 46 Nb3 Nxb3 47 Rxc7 Na1+ 48 Kb2 Rxc7



If White now takes the knight he cannot win. 49 Rxa6 h4 50 Ra8+ Kg7 51 a6 Rc4 52 a7 Ra4 53 c4 Black resigns.

RICE GAMBIT, 614 in the KING'S GAMBIT Accepted, a grotesque monument to a rich man's vanity. Isaac Leopold Rice (1850–1915), a German-born American industrialist, financed many tournaments and matches restricted to this gambit, and gave prizes for other games in which it was used. White's sacrifice of a knight is neither good nor necessary. Extensive analysis has failed to show that he gains sufficient compensation; and if this were proved Black has several good ways of avoiding the gambit. No more time was wasted on the gambit after Rice died.

RICHARDSON, KEITH BEVAN (1942–), English player, International Correspondence Chess Grandmaster (1975), bank manager. Around 1961 Richardson decided that over-the-board play, which had brought him some successes as a junior, would interfere with his professional career and he took to postal chess instead. His best performance in this field was his sharing of third place with ZAGOROVSKY after ESTRIN and BOEY in the 7th World Correspondence Championship, 1968–71.

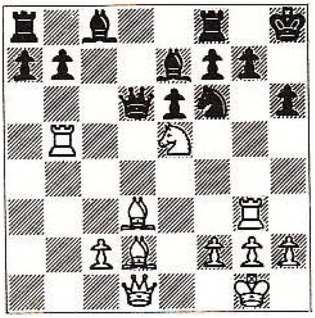
RICHARDSON ATTACK, 480. This variation of the EVANS GAMBIT was introduced by the New York player Philip Richardson (1841–1920) and published by him with a note by MASON in the *Dubuque Chess Journal*, 1873.

RICHTER, KURT (1900–69), German player and author, International Master (1950). His most successful year as a player was 1935: he won the German Championship and shared first place with BOGOLJUBOW in a category 8 tournament at Berlin. Soon after the Second World War he largely gave up play for writing. His books include *Kurzgeschichten um Schachfiguren* (1947) and *Hohe Schule der Schachtaktik* (1952); he wrote, in fine style, about the kind of brilliant tactics that characterized his own play. The several opening variations that are named after him are all attacking lines for White that he played and analysed.

A. Brinckmann, *Kurt Richters beste Partien* (2nd edn. 1961) contains 98 annotated games; Golz and Keres, *Schönheit der Kombination* (1972) contains a selection of Richter's writings and examples of his play; the English translation is entitled *Chess Combination as a Fine Art* (1976).

Richter–G. Alexandrescu Munich team tournament 1936 French Defence, Rubinstein Variation

1 e4 e6 2 d4 d5 3 Nc3 dxe4 4 Nxe4 Nd7 5 Nf3 Ngf6 6 Nxf6+ Nxf6 7 Bg5 Be7 8 Bd3 c5 9 0-0 0-0 10 dxc5 Qa5 11 Re1 Qxc5 12 Ne5 h6 13 b4 Qxb4 14 Rb1 Qa5 15 Bd2 Qxa2 16 Re3 Qd5 17 Rb5 Qd6 18 Rg3 Kh8



Black is now punished for his PAWN-SNATCHING. 19 Rxg7 Kxg7 20 Bxh6+ Kg8 21 Qf3 Ne8 22 Qg4+ Kh8 23 Bg7+ Nxg7 24 Qh3+ Bh4 25 Qxh4+ Nh5 26 Qxh5+ Kg7 27 Qg5+ Black resigns.

RICHTER ATTACK, 253, introduced by Berthold Koch (1899–), an International Master (1950) from Berlin, and RICHTER in the early 1930s, with the idea of preventing Black from playing the DRAGON VARIATION of the SICILIAN DEFENCE. The line has remained popular. (See RADULOV.)

RICHTER VARIATION, 24, the CHIGORIN VARIATION of the QUEEN'S PAWN OPENING; 360, an old line in the SPANISH OPENING; 388, also in the Spanish Opening, from a game Richter–Eliskases, Bad Nauheim tournament 1935; 651 in the FRENCH DEFENCE, known since the 1870s.

RIDER, a term sometimes used by FAIRY PROBLEM composers for a LINE-PIECE.

RIEMANN, FRITZ (1859–1932), Polish-born German player, town councillor at Erfurt. When a student at Breslau Riemann practised with ANDERSSEN and took lessons from him. From 1879 to 1888 Riemann played in several national and three international tournaments, all in Germany. He achieved his best result at Leipzig 1888 when he scored +5=1−1 to share first prize with BARDELEBEN ahead of TARRASCH. Although Riemann's play showed promise he then gave up competitive play for reasons of health. In 1925, when he was probably the last surviving pupil of ANDERSSEN, he published *Schacherinnerungen des jüngsten Anderssen-Schülers*.

RIFLE CHESS, an unorthodox game invented by W. J. Seabrook in 1921. A capturing man remains stationary shooting its target off the board without occupying the vacated square, an action that counts as a move. Captures can be made in no other way and only one at a time. A check from a line-piece that has made a capture cannot be answered by interposing a man on the square of capture. In the position 24/1B1Rb3/7Q/5K2/4n3/4rk1r (FORSYTH NOTATION) White could play 1 Qxe1 or Oxh1 (neither move gives check), 1 Qf2+ answered by 1 . . . Kxf2, or 1 Bxe2+ when Black cannot reply 1 . . . Re2. Seabrook was probably unaware that similar capturing methods had been tried early in the 19th century in an Italian version of Kriegsspiel.

RIGA VARIATION, 390. Named from a correspondence game Berlin–Riga, 1906–7, this line in the SPANISH OPENING was abandoned after CAPABLANCA showed an advantage for White in a tournament game against Ed. LASKER, New York 1915.

RINCK, HENRI (1870–1952). Rinck and TROITZKY are rightly regarded as the principal founders of modern study composing. Born in Lyons of a prosperous French family with brewing interests, Rinck specialized in the refining of olive oils; 'for the better prosecution of his work' he moved to Spain around 1900. There he began composing and there he spent most of his life. He was both immodest about his own work and jealous of Troitzky's reputation, and when he found that fewer of his than Troitzky's studies had been included in Sutherland and LOMMER's *1234 Modern End-game Studies* he sulked for a long time; but most judges would regard Troitzky as the more creative. Rinck published collections of 150 of his studies in 1907, 300 in 1919, 700 in 1927, and finally *1414 Fins de Parties* (dated 1950, published 1952), a daunting and unwinnowed 768 pages. (More than 500 studies are pawnless, a field in which stratagems are few, so there is much repetition. For example, there are more than 130 examples of the endgame two rooks v. two minor pieces.) Each book includes the whole of its predecessor; the last contains all his compositions and at his request a copy was buried with him, under his arm. In collaboration with the Belgian analyst Louis Malpas (1893–1973) Rinck wrote *Dame contre Tour et Cavalier* (1947), an excellent analysis of this endgame. (See NOWOTNY INTERFERENCE.)

RIO DE JANEIRO VARIATION, 437, a discovery that gave the BERLIN DEFENCE of the SPANISH OPENING a new (but short) lease of life. The variation was played in a telegraph game Buenos Aires–Rio de Janeiro, 1903, and named after the home of its originator João Caldas Vianna (1862–1931).

RITHMOMACHY, a game in vogue from the 11th to the 17th centuries variously known as Arithmomachia (battle of numbers), Arithmetic Chess, or Philosopher's Game (*ludus philosophorum*). It was played on a board formed by abutting two normal chess-boards, each player having 24 pieces shaped as triangles, circles, or squares and bearing different numbers. Accounts of the game often appeared alongside discussions of chess. For example, there is an extensive account (pp. 443–95) in *Das Schachspiel oder König-Spiel* (1616) by SELENUS. Rithmomachy may have died out because it could not be learned without foreknowledge of mathematical progressions.

RITTNER, HORST ROBERT (1930–), East German player, International Correspondence Chess Grandmaster (1961), winner (+10=5) of the sixth World Correspondence Chess Championship, 1968–71. He is editor of the German magazine *Schach*.

RIUMIN, NIKOLAI NIKOLAYEVICH (1908–42), Soviet player at his best during the early 1930s. He won a match against N. D. GRIGORIEV (+6=1−1) in 1931, won the Moscow Championship three times (1931, 1933–4, 1935), and played in four USSR championships, taking second place after BOTVINNIK in 1931. His best international tournament result was at Leningrad 1934: he shared second place with ROMANOVSKY half a point after Botvinnik and ahead of EUWE. Around 1936 ill-health cut short a promising career.

RIUMIN VARIATION, 168 in the QUEEN'S INDIAN DEFENCE.

RIVADAVIA GAMBIT, 237, the MORRA GAMBIT. The name comes from a long avenue, Calle Rivadavia, Buenos Aires, where many chess clubs exist.

RIVIÈRE, JULES ARNOUS DE (1830–1905), the strongest French player for about 20 years from the late 1850s. His father was French, his mother English. He played in the Paris international tournament of 1867, taking sixth place well behind the world's leaders but ahead of ROSENTHAL. Rivière also played in a few minor tournaments in Paris. In 1855 he was defeated by DUBOIS in a long series of games; in 1860 he won against T. W. BARNES (+5−2); in 1867 he beat LOWENTHAL (+2); and in 1883 he narrowly lost a match against CHIGORIN (+4=1−5). Rivière edited several chess columns, published books on billiards and roulette, and invented many new games including one with two-coloured dominoes. He is also remembered for some casual games with MORPHY, played privately in 1863.

RIVIÈRE OPENING, 119, the DUTCH DEFENCE.

RIVIÈRE VARIATION, 615 in the KING'S GAMBIT Accepted, superseded by the move 6 . . . Nxe4.

ROBATSCH, KARL (1928–), Austrian player, International Grandmaster (1961), national champion 1960, orchidologist. He played for his country in several Olympiads from 1954 and at Leipzig in 1960 made the best first-board score (+11=5). In his younger days his highly combinative style led to some fine and widely appreciated games, including defeats of the greatest masters. Later he developed a more positional approach enlivened on occasion by surprising moves in the opening phase.

ROBATSCH DEFENCE, 677. Known since the 16th century this defence was rarely played until after the Second World War. Play usually leads to the PIRC–ROBATSCH SYSTEM although other options are also open to Black, as, for example, the GURGENIDZE VARIATION, 678.

RÖDL, LUDWIG (1907–70), German player, International Master (1953), lawyer. In 1930 Rödl won a match against ENGELS (+5=1–2), and in the following year he shared first place with BOGOLJUBOW in the German Championship at Swinemünde. (The title went to Bogoljubow after a play-off.) For many years Rödl remained one of Germany's best players, and in 1947 he won the South German Championship. In 1936 he published a small book on the endgame.

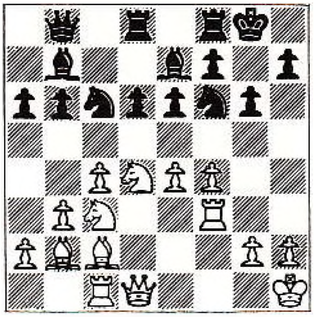
ROGARD, BROR AXEL FOLKE PER (1899–1973), born Rosengren, Swedish chess organizer, International Arbiter (1951), lawyer. In 1939 he succeeded Ludvig COLLIJN as president of the Swedish Chess Federation, and in 1949 he succeeded RUEB as president of FIDE, holding the post until 1970 when he was followed by EUWE.

ROGOFF, KENNETH SAUL (1953–), American player, International Grandmaster (1978). By coming second (to BROWNE) in the US Championship 1975 (about category 9) Rogoff qualified for the interzonal tournaments of 1976; he played at the one held in Biel and shared thirteenth place. In the same year he tied for first prize with SIGURJÓNSSON and the Cuban player Guillermo Garcia (1953–) in a category 8 tournament at Orense.

ROMANISHIN, OLEG MIKHAILOVICH (1952–), Soviet player, International Grandmaster (1976). With an aggressive style ('Draws make me angry') Romanishin made several notable tournament victories from the mid-1970s: Odessa 1974 (the First League tournament, a qualifying event for the national championship) (+9=6–2); Novi Sad 1975 (+9=6); Yerevan 1976 (+8=5–2); Hastings 1976–7 (+10=3–1); Leningrad 1977, category 13 (+8=7–2) to tie with TAL ahead of SMYSLOV and KARPOV; Polanica Zdrój 1980 (+7=6); Lvov 1981 (+6=6–1) equal with Tal; Jurmala 1983 (+9=4). He came second in the USSR Championship 1975, (+7=5–3) equal with GULKO, VAGANYAN, and Tal after PETROSYAN, at Tilburg 1979, category 15 (+4=6–1) after Karpov ahead of PORTISCH, LARSEN, and SPASSKY, and at Dortmund 1982 (+7=2–2) after HORT.

Romanishin–Petrosyan USSR Championship 1975
English Opening

1 c4 Nf6 2 Nc3 e6 3 Nf3 b6 4 e4 Bb7 5 Bd3 d6 6 Bc2 c5 7 d4 cxd4 8 Nxd4 Be7 9 0-0 0-0 10 b3 Nc6 11 Bb2 a6 12 Kh1 Qc7 13 f4 Rad8 14 Rc1 Qb8 15 Rf3 g6

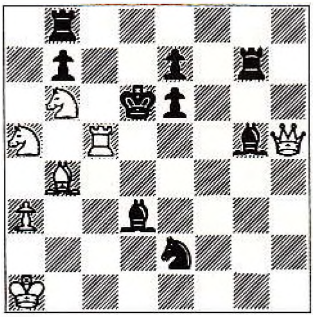


16 Nd5 exd5 17 exd5 Nxd4 18 Qxd4 Rde8 19 f5 Bd8 20 Qh4 Re5 21 Qh6 Qc7 22 Rg3 Bc8 23 Bxe5 dxe5 24 fxg6 fxg6 25 Bxg6 Ng4 26 Bh5 Rf6 27 Qd2 Rf4 28 d6 Qg7 29 d7 Bb7 30 Qxf4 Black resigns.

ROMANISHIN VARIATION, 160, variation in the NIMZO-INDIAN DEFENCE known since the 1930s (e.g. Grau–Fine, Warsaw Olympiad, 1935) and favoured by ROMANISHIN in the 1970s.

ROMANOVSKY, PETER ARSENYEVICH (1892–1964), International Master (1950), International Arbiter (1951). He learned his chess in St Petersburg, won the Polytechnic Institute championship in 1913, and went to Mannheim in 1914 to seek his master title in the HAUPTTURNIER. When the First World War began he and other Russian players were interned. Subsequently he became one of the leading Soviet players. A frequent competitor in the Leningrad championship he came first only once, when he shared the title with ILYIN-GENEVSKY, LEVENFISH, and I. L. RABINOVICH in 1925. Curiously, Romanovsky was more successful in USSR championships: second to ALEKHINE in 1920; champion in 1923; second to BOGOLJUBOW in 1924; and joint champion with BOHATIRCHUK in 1927. His best international achievement was at Leningrad 1934 when he shared second prize with RIUMIN after BOTVINNIK ahead of EUWE. About this time Romanovsky began to give more time to teaching and to publishing books and articles about the game. In 1934 he became the first Soviet chess-player to be awarded the title of Honoured Master of Sport. Both his brothers, Alexander (1880–1943) and Yevgeny (*c.*1884–*c.*1945), also played chess.

ROMAN THEME, a problem theme: a black piece prevents a particular mating continuation; this piece is decoyed to another square from which it performs the same function; White then has a mating continuation that was not available in the original position.



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The pioneer problem by the English composer Henry Edwin Kidson (1832–1910), *Cassell's Family Paper*, 1858. If White were to play 1 Qh8? with the idea of continuing 2 Qxb8 or if 1 . . . Rxh8 2 Nxb7, Black would reply 1 . . . Bf6+. Instead White first decoys Black's dark bishop: 1 Qh2+ Bf4 (if 1 . . . Nf4 2 Qb2) 2 Qh8, and if 2 . . . Be5+ 3 Rc3, a mate that is now possible because there is a self-block at e5.

In *Deutsches Wochenschach*, 1905, KOHTZ and KOCKELKORN published a problem showing this theme which they named in honour of Augusto Gugliemetti (1864–1936) of Rome, founder and editor of *Rivista Scacchistica Italiana*. Subsequently the Roman theme was developed in a wide variety of forms. (For another example see the problem by REHM under PROBLEM HISTORY.)

ROMI VARIATION, 67, line in the QUEEN'S GAMBIT Declined favoured by the Italian player Massimiliano Romi (1893–1979) but known before his time, having been played, for example, in the game Vidmar–Marshall, Carlsbad 1911. (See TOLUSH.)

ROOK, the major piece represented by the letter R or the figurine ♖, a LINE-PIECE that is moved along ranks and files. On an otherwise empty board it attacks 14 squares. (For a special rook's move see CASTLING.) In the array White's rooks stand on a1 and h1, Black's on a8 and h8.

Until the new queen's move was introduced in the 15th century the rook was the most powerful piece and a player attacking it was expected to call check-rook. The name comes from the Sanskrit *ratha*, a chariot, through Persian and Arabic *rukh*. Most European languages adapted the word by homophony through the Italian *rocco* meaning tower, which was thus translated. The only language other than English that uses a direct transliteration is Icelandic, with *hrokur*. In English speaking countries non-players sometimes call it a castle, but all speak of castling. Except for that move the powers of the rook have been unchanged throughout the known history of chess.

ROOK ENDING, an endgame with kings, rooks (or a rook), with or without pawns.

ROOK PLAYER, a player who would expect to receive odds of a rook from a first class opponent, a classification sometimes used in the 19th century for weak players.

ROSE, a line-piece invented by the French composer Robert Meignant (1924–) in 1968 and used in FAIRY PROBLEMS; it is moved like a NIGHTRIDER but on an octagonal path. For example, on an otherwise empty board a rose at a4 could be moved by way of b6, d7, f6, g4, f2, d1, b2 to a4, its starting point; it could also be moved on this path anti-clockwise; or it could be moved on the paths a4–b6–a8, a4–c5–d7, a4–c5–e4–f2, a4–c3–e4–f6–e8, and a4–c3–d1.

ROSENTHAL, SAMUEL (1837–1902), Polish-born player who settled in Paris in 1864 to become a journalist and chess teacher. He played in six important matches, losing them all except one (a defeat of WISKER in 1871, +3=4–2), and he entered about six tournaments. At Vienna 1873 he took fourth place after STEINITZ, BLACKBURNE, and ANDERSSEN ahead of L. PAULSEN. Rosenthal's best performance, however, was his eighth place at London 1883, when nearly all the world's best players were among the competitors. He then gave up serious play in favour of writing articles, editing chess columns, and teaching. Steinitz wrote that Rosenthal was the only chess professional of his time who earned a good living, averaging 20,000 fr. annually for the last 30 years of his life. In 1898 he sued one of his students for loss of earnings when his contract was terminated; the Tribunal at Seine awarded him only 1,500 fr. of the 25,000 he claimed.

ROSENTHAL VARIATION, 612, outmoded way of defending the KIESERITZKY GAMBIT, first published by SALVIO.

ROSENTRETER GAMBIT, 606, old variation in the KING'S GAMBIT Accepted, advocated in 1882 by the German army captain Adolf Rosentreter (1844–1920). This gambit (like the QUAADE GAMBIT) would be unsound but for the following curious variation: 4 . . . g4 5 Ne5 (SØRENSEN GAMBIT) 5 . . . Qh4+ 6 g3 fxg3 7 Qxg4 g2+? 8 Qxh4 gxh1=Q. Unexpectedly, White's attack is more than sufficient compensation for the sacrificed rook.

ROSSETTO, HÉCTOR DECIO (1922–), professional player from Argentina, International Grandmaster (1960), national champion six times from 1942 to 1972. He won many events in Argentina and a few tournaments abroad, his best result being at Buenos Aires 1960 (about category 10) when he came fourth equal with EVANS, GUIMARD, and TAIMANOV after KORCHNOI, RESHEVSKY, and SZABÓ ahead of OLAFSSON, UNZICKER, and GLIGORIĆ. He played in two interzonal tournaments (1958, 1964) and in six Olympiads from 1950 to 1972, notably making the best score (+8−2) of those playing first reserve at Helsinki 1952.

ROSSOLIMO, NICOLAS (1910–75), International Grandmaster (1953). Born in Kiev, he settled with his Russian mother in Paris in 1929, his Greek father having emigrated to the USA some years earlier. Rossolimo took a job as a taxi-driver. His best tournament achievements were at Paris 1938, when he came second (+6=3−1) half a point after CAPABLANCA, and at Paris 1939, first (+9=5) ahead of TARTAKOWER. For a few years after the Second World War he became more active in tournament play, notably winning the French Championship in 1948 and achieving some fair results in small tournaments at Hastings: 1948–9, first; 1949–50, second after SZABÓ ahead of EUWE; and 1950–1, second equal with O'KELLY after UNZICKER. In 1953 he joined his father in the USA. There he drove a taxi, gave chess lessons, and also earned money, perhaps, from the sales of a record of Russian folk-songs. In the Swiss system US Open Championship 1955 he came first equal with RESHEVSKY and, favoured by the tie-break, took the first prize, a Buick car. He lived for varying periods in France, always returning to the USA, where he died three days after being found with head injuries at the bottom of a flight of stairs. Rossolimo played in five Olympiads: for France in 1950 and 1972, for the USA in 1958, 1960, and 1966.

ROSSOLIMO VARIATION, 240 in the SICILIAN DEFENCE, line given by COZIO, played by BIRD and WILLIAMS at the London tournament 1851, by WINAWER against STEINITZ at the Paris tournament 1867, favoured by NIMZOWITSCH, and reintroduced by ROSSOLIMO around 1940. (See KHOLMOV; SAX.)

ROTHSCHILD, ALBERT (1844–1911), chess patron, financier. Baron Rothschild was a member of the Viennese branch of the famous banking family and played daily in the Vienna Chess Club where he was regarded as a strong player. As a boy he had STEINITZ as a tutor and he loved the tactical brilliance which then characterized Steinitz's play. Rothschild funded many BRILLIANCY PRIZES.

ROTLEWI, G. A. (1889–1920), Polish player. His career at master level began in the winter of 1907–8. In matches he lost to SALWE in 1909 (+5=3−8) and defeated him in 1911 (+3=6−1); in the All-Russia tournament, St Petersburg 1909, he came second to ALEKHINE; and at Carlsbad 1911 he came fourth after TEICHMANN, RUBINSTEIN, and SCHLECHTER ahead of MARSHALL, NIMZOWITSCH, VIDMAR, Alekhine, and DURAS. The promise of Rotlewi's rapid progress and his 'refreshing and energetic play' was not fulfilled: struck by a serious nervous illness, he never played again.

ROUND, (1) a set of games, normally scheduled to begin on the same day, that forms a discrete stage of a tournament. For example, in an ALL-PLAY-ALL tournament of eight players there will be seven rounds each consisting of four games. After the four games of the first round have been completed (or perhaps adjourned) the players will be paired with different opponents and the second round will commence.

ROUND, (2) a complete set of rounds, using this word in the sense of round (1). A tournament in which each player meets every other player once is a single-round tournament. In a double-round tournament each player meets every other player twice, in a treble-round tournament three times, and so on. Tournaments above double-round are often known as MATCH TOURNAMENTS. Ideally a different word should be used to distinguish the two kinds of round and to eliminate such remarks as 'in the third round of the second round . . .'

ROUND CHESS, an unorthodox game played on a round board. Such games have a venerable history dating at least from the 10th century as evidenced by Islamic manuscripts. A version known as zatrikion or Byzantine chess, because it was popular in the capital of the Eastern Roman Empire, used a board of four concentric rings each divided into 16 spaces. Each of the ranks, which are arranged like spokes in a wheel, contains four spaces. For the array a player's men are placed on adjoining ranks: on the first, four pawns; on the second, a rook on the perimeter then knight, FĪL, and king; on the third, a similar arrangement with FIRZĀN instead of king; and on the fourth, four pawns. The opponent's men are similarly placed mirror fashion on the other side of the circle. Unlike SHATRANJ pawns are not promoted, a firzān may capture a firzān, a fīl may capture a fīl. Another version, sometimes called circular chess, has a similar board except that the vacant centre is divided into four quarter circles, known as citadels. At the start the king and firzān are on the perimeter and if a player can move his king into a citadel he cannot lose. Zatrikion had a brief revival in

England, Germany, and India around the beginning of the 19th century. George Hope Verney (1842–96), an assiduous experimenter with unorthodox games, devised three- and four-handed forms of round chess with 4 × 24 and 4 × 32 spaces respectively, and published these in his book *Chess Eccentricities* (1885).

The modern equivalent of a round board, used only by composers, is called a CYLINDER BOARD. The game described in the ALFONSO MS as Los Escaques is an astronomical game played on a circular board, and has no connection with chess despite its name.

ROUND-ROBIN, an American term, apparently based on a misunderstanding, for an ALL-PLAY-ALL tournament.

ROUSSEAU GAMBIT, 496. Eugène Rousseau, a bank cashier by profession and a strong player, practised with SAINT-AMANT and KIESERITZKY before emigrating to New Orleans. There in 1845 he met STANLEY in match play and in one of their games he tried this dubious gambit (which stems from PONZIANI), and lost.

ROYAL OPENING, 227, an old name for the KING'S PAWN OPENING.

ROYAL PIECE, a FAIRY PROBLEM piece that retains its normal powers of moving but may be checked, mated, or stalemated. The aim in a problem may be to checkmate or stalemate this piece instead of a king.

ROYCROFT, ARTHUR JOHN (1929–), English study composer and author, International Judge of Chess Compositions (1959), computer systems analyst. In 1965 he founded *EG*, a quarterly publication which became the world's first and only long-running magazine devoted wholly to studies. His *Test Tube Chess* (1972), the best English language guide to the art of studies, was revised and republished as *The Chess Endgame Study* (1981). Studies are commonly classified by means of the GBR CODE of which he was co-inventor.

RUBINSTEIN, AKIBA KIWELOWICZ (1882–1961), International Grandmaster (1950), one of the world's best four players from about 1907 to 1922. The youngest of twelve children, he was born at Stawiski, a Polish border town then in Russia. At the age of 16 he learned chess and he devoted the rest of his life to the game. Around 1901 he moved to Łódź where he met SALWE with whom he played matches, drawing the first (+5=4−5) and winning the second (+5=2−3). In 1905 Rubinstein shared first prize in the Barmen HAUPTTURNIER, his master career began, and he soon made several excellent achievements in major tournaments: Carlsbad 1907, first (+12=6−2) ahead of MARÓCZY; Łódź 1908, first (+6=7−3); St Petersburg 1909, first (+12=5−1) equal with LASKER; San Sebastián 1911, second (+4=10) after CAPABLANCA ahead of SCHLECHTER and TARRASCH; Carlsbad 1911, second (+12=10−3) equal with Schlechter after TEICHMANN. During these years Rubinstein also won an All-Russia tournament, Łódź 1907–8, and matches against MARSHALL in 1908 (+4=1−3), MIESES in 1909 (+5=2−3), and FLAMBERG in 1910 (+4=1).

In 1912 Rubinstein won four major events: San Sebastián, category 13 (+8=9−2) ahead of Schlechter; Piešťany (+12=4−1) ahead of Schlechter; Breslau (+9=6−2) a tie with DURAS; and Vilnius, when he defeated ALEKHINE twice; he also won a minor tournament at Warsaw. Because of these five victories 1912 was called the Rubinstein year. His tournament record for the six years 1907 to 1912 was better than that of any other master; at one time or another he had met the best ten or eleven players and he had a minus score against only one (Maróczy). Rubinstein now challenged Lasker to a match for the world championship and after long negotiations this was scheduled for the autumn of 1914. Before the required finance ($2,500) had been raised the great St Petersburg tournament of 1914 took place. Rubinstein failed badly while Lasker won narrowly ahead of Capablanca, the rest of the field far behind. Rubinstein's chances of a match faded and then disappeared when the First World War began.

Recommencing his career in 1918 he defeated Schlechter in match play (+2=3−1). Besides Lasker and Capablanca he had to contend with two new aspirants to the world title, Alekhine and BOGOLJUBOW. He defeated Bogoljubow in 1920 (+5=3−4), won first prize (+7=2−3) ahead of Bogoljubow at Triberg 1921, and won first prize (+9=5) ahead of Alekhine and Bogoljubow at Vienna 1922: this last win and his shared win at St Petersburg 1909 were his two greatest achievements. Rubinstein challenged Capablanca, who had won the title in 1921, and agreed the terms, but funds were not forthcoming. He was now 40, and just as his prospects before the war had been overshadowed by those of Capablanca so they were now dimmed by those of Alekhine.

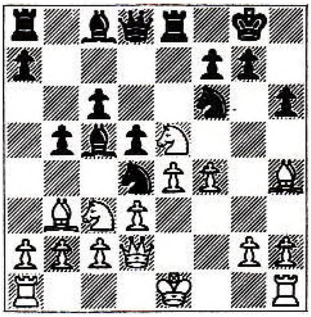
Rubinstein's subsequent achievements in 20 international tournaments included only two victories: Marienbad 1925 (+9=4−2), shared with NIMZOWITSCH, and Rogaška-Slatina 1929 (+9=5−1). Other prizes included a second (+10=9−1) after Alekhine at Baden-Baden 1925, a third (+6=1−2) at Dresden 1926, a second (+7=5−1) after Capablanca at Budapest 1929, and a third (+9=2−4) after Alekhine and Nimzowitsch at San Remo 1930. Rubinstein played for Poland in the Olympiads of 1930 and 1931; in 1930, when his country won the gold medal, he played in every match and his 88·2 per cent score of +13=4 is the best result ever made at first board. (Higher percentage scores subsequently achieved were made against selected opponents.) Rubinstein retired in 1932 after a lifetime of professional chess that brought him little reward and a fund was raised on his behalf in 1933. He retained an interest in the game, analysed openings, played friendly games, and coached O'KELLY and other players.

Rubinstein was a great student of the openings, especially of his favourite QUEEN'S GAMBIT, and a fine endgame player, perhaps the greatest rook ending expert of his time. In play he was a perfectionist: a game was to be constructed carefully, move by move, and was not to him a fight. His best games were in irreproachable style; but he did not like to be thrown off course and in consequence he sometimes failed in the middlegame even against players well below his strength. A lifelong shyness became almost pathological in his later years. After making a move he would withdraw to a corner of the room, feeling his very presence gave offence. The loss of a game undermined his confidence, more so than with other masters. His great successes in 1912 and 1922, stimulated by hopes of a championship match, were followed when the hopes faded by dismal failures: sixth equal at St Petersburg 1914, twelfth and tenth respectively at Carlsbad 1923 and Mährisch-Ostrau 1923. He was co-editor of COLLIJN's *Lärobok* (1921) but apart from annotations, always of high quality, in periodicals he left no other literary work. In 1933 KMOCH published *Rubinstein Gewinnt!*, a selection of 100 games. This was reprinted in 1941; in the same year there was an English translation, in turn reprinted in 1960, under the title *Rubinstein's Chess Masterpieces*. (See TIME (1).)

Razuvayev and Murakhveri, *Akiba Rubinstein* (1980) is a biography in Russian, with 120 games.

Tarrasch–Rubinstein San Sebastián 1912 Four Knights Opening

1 e4 e5 2 Nf3 Nc6 3 Nc3 Nf6 4 Bb5 Bc5 5 Nxe5 Nd4 6 Ba4 0-0 7 d3 d5 8 Bg5 c6 9 Qd2 Re8 10 f4 b5 11 Bb3 h6 12 Bh4

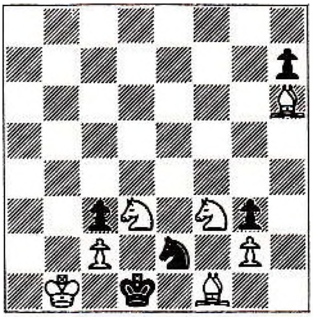


Black now makes a little combination, recovering his pawn and gaining the TWO BISHOPS. 12 . . . Nxe4 13 Bxd8 Nxd2 14 Kxd2 Rxd8 15 Ne2 Nxe2 16 Kxe2 Rc8 17 Kf1 Bb7 18 c3 f6 19 Ng4 h5 20 Nf2 Bc3 21 Bd1 h4 22 g3 a5 23 Bf3 b4 24 Kg2 bxc3 25 bxc3 Ba6 26 c4 Rad8 27 cxd5 cxd5 28 Rhd1 Re7 29 Ng4 hxg3 30 hxg3 Bd4 31 Rac1 Rb7 32 Rc2 Kf7 33 Nf2 Rb2 34 Rxb2 Bxb2 35 Rd2 Bd4 36 Nh3 Ke6 37 Rc2 Kd6 38 f5 Rc8 39 Bd1 Rxc2+ 40 Bxc2 Ke5 41 g4 Bc3 42 Kf3 Kd4 43 Bb3 Bb7 44 Ke2 Ba6 45 Bc2 Bb5 46 a4 Bd7 47 Kf3 Kc3 48 Kxe3 d4+ (a ZWISCHENZUG) 49 Ke2 Kx2 50 Nf4 Bxa4 51 Ne6 Bb3 52 Nxd4+ Kb2 53 Nb5 a4 54 Ke3 a3 55 Nxa3 Kxa3 56 Kd4 Kb4 White resigns.

RUBINSTEIN ATTACK, 97, variation of the QUEEN'S GAMBIT Declined, successfully played by RUBINSTEIN around 1908 and now a standard line; 86, the HARRWITZ ATTACK.

RUBINSTEIN VARIATION, 58, the SCHLECHTER VARIATION of the QUEEN'S GAMBIT Declined; 79, an interesting way for White to avoid the MERAN VARIATION, played in the game Rubinstein–Vidmar, San Remo 1930; 154, sometimes called the Landau Variation, introduced by RUBINSTEIN (White) against ALEKHINE at the St Petersburg tournament 1914, and the most commonly-played fourth move for White in the NIMZO-INDIAN DEFENCE (see DIVERSIONARY SACRIFICE; GEORGADZE; GREEK GIFT; IVKOV; KNAAK; LARSEN; TUKMAKOV; WYVILL FORMATION); 295, the NIMZOWITSCH VARIATION of the SICILIAN DEFENCE; 462 in the FOUR KNIGHTS OPENING, played by MARSHALL, TEICHMANN, and SCHLECHTER around 1903, but named on account of its successful use by Rubinstein in 1912; 632 in the FRENCH DEFENCE from the game Maróczy–Rubinstein, Carlsbad 1907, no longer a popular line (see RICHTER); 644, known since the 1870s, greatly strengthened by Rubinstein and subsequently regarded as White's best way to play the CLASSICAL VARIATION of the French Defence.

RUDENKO, VALENTIN FYODOROVICH (1938–), Soviet composer, International Judge of Chess Compositions (1960), International Grandmaster for Chess Compositions (1980), educationalist. Working almost entirely in the field of orthodox DIRECT MATE PROBLEMS, he has become the leading Soviet problem composer, a worthy successor to LOSHINSKY. In the eleventh USSR Composing Championship (1971–2) and the thirteenth (1975–6) he won both the TWO- and THREE-MOVER sections; in the fourteenth (1977–8) he won the MORE-MOVER section; and in the twelfth championship (1973–4) he won all three.



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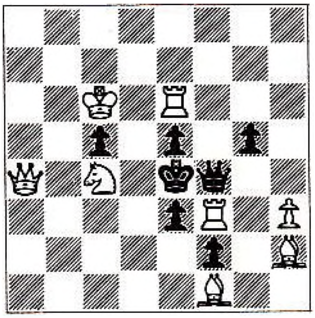
A block-threat problem by Rudenko that won first prize in the *Suomen Shakki* tourney 1957. The four SET PLAY mates (Black plays first) are 1 . . . Nc1 2 Nf4, 1 . . . Nf4 2 Nc1, 1 . . . Nd4 2 Ng1, and 1

. . . Ng1 2 Nd4. After the key 1 Bf4 (threatening 2 Bxg3 and 3 Nf2) there is changed play in four variations:

1 . . . Nxf4 2 Nxf4
1 . . . Nc1 2 Nxc1
1 . . . Nd4 2 Nxd4
1 . . . Ng1 2 Nxg1.

RUEB, ALEXANDER (1882–1959), Dutch lawyer and diplomat who became the first President of FIDE (1924–49). An International Judge of Chess Compositions (1951), Rueb had a deep knowledge of studies, which was demonstrated in his five-volume work *De Schaakstudie* (Gouda, 1949–55) and the companion *Bronnen van de Schaakstudie*, also five volumes and published at the same time. Besides a historical survey these books include many studies classified according to a system invented by the author.

RUKHLIS THEME, a problem theme: at least two lines of SET PLAY or TRY-PLAY are contrasted with variations of the solution to show at least two CHANGED MATES and two MATE TRANSFERENCE variations.



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A problem by van DIJK, *British Chess Magazine*, 1967. The set play variations are:

1 . . . Qxf3 2 Nd6
1 . . . Q~ 2 Nd2

The key 1 Qb3 sets up a BLOCK. Two variations show changed mates, two mate transferences, in that order:

1 . . . Qxf3 2 Qd3
1 . . . Q~ 2 Qxe3
1 . . . Kf5 2 Nd6
1 . . . Kxf3 2 Nd2.

There are other variations: 1 . . . g4 2 Rxf4 (also present in the set play) and 1 . . . e2 2 Qd3. The theme was first shown by the Australian composer Arthur James Moseley (1867–1930) in the magazine of the GOOD COMPANION CHESS PROBLEM CLUB, April 1914, and was later named after the Soviet composer Yefim Naumovich Rukhlis (1925–).

RULE OF SQUARE, see QUADRANT.

RULES. As distinct from the 12 LAWS OF CHESS, which are in the main intended to define the game of chess, FIDE has made rules for different kinds of competitive play. These are mandatory for competitions organized by bodies affiliated to FIDE and necessary for other events if they are to be recognized by FIDE. Competitors, especially those seeking titles, might be reluctant to enter an unrecognized tournament because the results would not be counted for rating purposes. The rules for sighted players meeting OVER-THE-BOARD consist of nine articles numbered 13 to 21.

Art. 13 requires each player to record the moves. (See SCORE OF GAME.)

Art. 14 deals with the TIMING OF MOVES and how this affects completion of a MOVE.

Arts. 15 and 16 set out the procedures to be followed when a game is adjourned. (See SEALED MOVE.)

Art. 17 indicates how a player might lose otherwise than by checkmate or resignation. (See LOSS.)

Art. 18 gives the procedure for claiming a draw by REPETITION OF POSITION.

Art. 19 deals with conduct during play. (See BEHAVIOUR.)

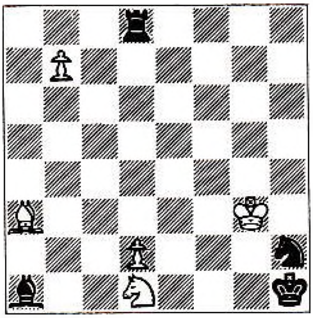
Art. 20 stipulates that an arbiter is to be appointed for all competitions.

Art. 21 provides for appeal to FIDE regarding interpretation of the laws or rules. There is nothing to prevent an individual making an appeal, but it would normally be made by an arbiter or an organizing body.

FIDE has also made rules for blind players, for CORRESPONDENCE CHESS, and for FIVE-MINUTE CHESS.

RUNNING NOTATION, notation written continuously along a line. It is being increasingly used in magazines and textbooks because it makes up less space than alternatives such as TABULAR NOTATION.

RUSINEK, JAN (1950–), Polish study composer, mathematics assistant at Warsaw university, International Judge of Chess Compositions (1983). In 1971, almost at the start of his composing career, he won five first prizes, and since then has won many more. His ideas are original, his technique consummate: his achievements are likely to rival those of his greatest predecessors. (See UNDER-PROMOTION.)



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A study by Rusinek that won first prize in the Peckover Jubilee Tourney 1976. 1 Nf2+ Kg1 2 Nh3+ Kf1 3 d4 Bxd4 4 Bd6 Rxd6 5 b8=Q Be5+ 6 Nf4 Rg6+ 7 Kh3 Rh6+ 8 Kg3 Bxb8, an ideal PIN-STALEMATE.

RUSSIAN DEFENCE, 545, the PETROFF DEFENCE; 370, variation of the SPANISH OPENING favoured by CHIGORIN in the 1890s (with the continuation 6 d4 Nd7) and later by RUBINSTEIN, another Russian-born player.

RUSSIAN THREE KNIGHTS VARIATION, 546 in the PETROFF DEFENCE.

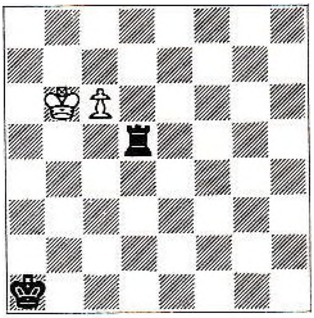
RUSSIAN VARIATION, 187 in the GRÜNFELD DEFENCE. Known since the 1930s this line is White's strongest and most popular alternative to the EXCHANGE VARIATION. (See MAKOGONOV.)

RUY LÓPEZ OPENING, 351, alternative name in some countries for the SPANISH OPENING.

S

S, a symbol for the knight (German *Springer*) often used by composers.

SAAVEDRA, FERNANDO (1847–1922), monk who served in many countries including Australia and whose claim to chess fame is based on the discovery while he was in Scotland of a single move. Born in Seville, he was buried in the churchyard of the Brothers of the Passion at Mount Argos.



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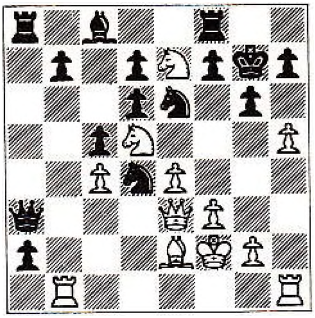
G. E. Barbier (1844–95), Scottish champion in 1886, published this position in the *Glasgow Weekly Citizen*, May 1895. White's first move is 1 c7, and in Apr. 1895 he had given the position after this move claiming that Black to play could draw by 1 . . . Rd6+ 2 Kb5 Rd5+ 3 Kb4 Rd4+ 4 Kb3 Rd3+ 5 Kc2 Rd4 6 c8=Q? Rc4+ 7 Qxc4 stalemate. Saavedra discovered that, instead of 6 c8=Q, White could win by 6 c8=R (if 6 . . . Ra4 7 Kb3), and thus the most famous of all chess studies was created, one that inspired other composers, among them LIBURKIN and LOMMER.

SACRIFICE, a move that gives up material to gain positional or tactical advantage; to make such a move. Occasionally a player makes a POSITIONAL SACRIFICE but more frequently his compensation is of a tactical kind, usually the prospect of an attack on the enemy king; and it is this kind of sacrifice that gives chess its unique appeal: any number of men may be given up if mate can be achieved. A speculative or unsound sacrifice is one that should not lead to compensating gain, but many players are startled by an opponent's sacrifice and fail to discover the best defence as a consequence. SPIELMANN, a master of attack, believed that a sacrifice does not need to be sound in all variations, only that it should surprise an opponent and that the correct defence should be hard to find.



A position from a friendly game P. F. Schmidt–P. R. Schmidt, Heidelberg, 1946. Black has just captured a pawn on a2 overlooking a mate in nine that the advance of his g-pawn would have prevented. White sacrifices four pieces: 1 Qh6+ Kxh6 2 hxg6+ Kg5 3 Rh5+ Kxh5 4 f4+ Nxe2 5 Nf6+ Kh6 6 Rh1+ Kg7 7 Ne8+ Rxe8 8 Rxh7+ Kf6 9 Rxf7 mate.

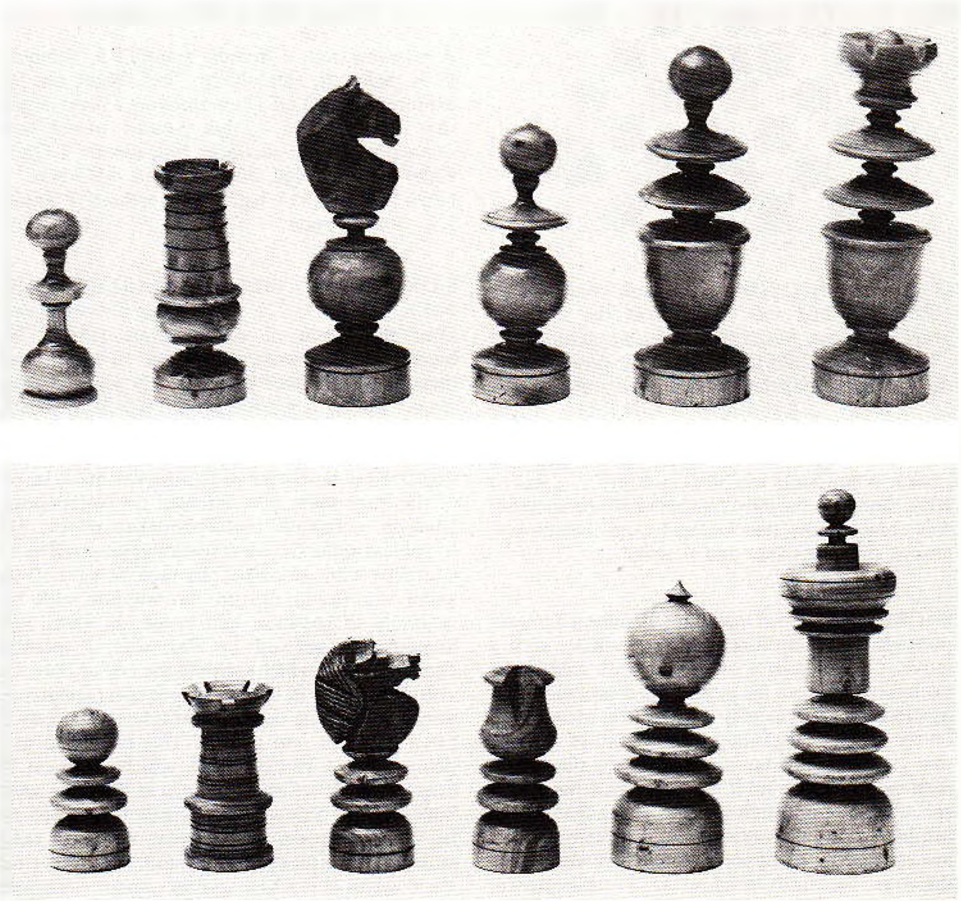
SAINT-AMANT, PIERRE CHARLES FOURNIER DE (1800–72), the leading French player after the death of BOURDONNAIS (1840). His business career went from clerk to actor, wine merchant, and later explorer. He learned chess from Wilhelm Schlumberger (*c.* 1800–38) who later went to America as the TURK's operator. Playing regularly at the CAFÉ DE LA RÉGENCE, Saint-Amant improved so much that in 1834 he was made leader of the Paris team that defeated the Westminster Club in a famous correspondence match. His happiness at the Café was sometimes marred by his energetic wife: resenting the time he gave to the game she would tap on the window with her umbrella to summon him home. In Dec. 1841 Saint-Amant revived *Le Palamède*, a monthly chess magazine which ran until the end of 1847. On visits to London in 1843 he played several matches, notably defeating the rising STAUNTON (+3=1−2) for a stake of one guinea. This event led to a demand for a return match which was won by Staunton just before Christmas in the same year. Subsequently Saint-Amant played less often, but he was a frequent and popular visitor to chess gatherings in France and England. His last serious game was in 1870 when, visiting London, he turned out and won for the Westminster Club, the same club that his team had played against at the start of his career as a master. Having retired to Algeria in 1861, he died there after a fall from his carriage.

SAINT GEORGE CHESSMEN, the standard pattern of chessmen in Britain until superseded by STAUNTON CHESSMEN in the 1850s. The Saint George chessmen were relatively cheap to make, for all could be turned on a lathe, but it was not always obvious which piece was which. The more expensive sets had a carved horse's head on the knight. The sets were made in France alongside the Régence pattern which was the standard set used there.

ST PETERSBURG VARIATION, 376 in the SPANISH OPENING, so called on account of its successful use by LASKER against RUBINSTEIN at the St Petersburg tournament 1914; but the variation was known long before, having occurred, for example, in the game B. Fleissig–Mackenzie, Vienna tournament 1882.

SALVIO, ALESSANDRO (*c.*1570–*c.*1640), Neapolitan author and doctor of law who was one of the leading players and perhaps the best analyst of his time. Salvio founded a chess club in Naples, a centre of Italian chess, an 'academy' for the study of the game and the dissemination of its practice. In 1604 he published *Trattato dell'inventione et arte liberale del gioco di scacchi*, a great improvement on GIANUTIO's book written seven years earlier and the first comprehensive work to reveal the advances made by the great Italian players of the late 16th century since the time of LÓPEZ. Most of Salvio's openings were previously known to these players, some of whom he met and played, but some lines in the KING'S GAMBIT may have been his own. (See FROM DEFENCE; PHILIDOR GAMBIT; ROSENTHAL VARIATION; and STOCKWHIP VARIATION.) For 13 years until CARRERA wrote his book Salvio's work held the field as the only authoritative and contemporary guide.

Apparently he had a jealous temperament and an inflexible mind that brooked no contradiction.



Two versions of the Saint George set, (*l. to r.*) pawn, rook, knight, bishop, queen, king

In 1634 he published *Il Puttino, altramente detto il cavaliero errante*, a colourful account of the life of LEONARDO DA CUTRI, and he attached a reprint of his *Trattato*. Despite the lapse of 30 years he saw little need to alter his original text, but he added a virulent attack upon the 'presumptuous' Carrera. (See ABRAHAMS VARIATION.) Salvio also wrote *La Scaccaide* (1612), a chess tragedy in verse now lost; Carrera notes that the poetry is 'not very elegant'.

Salvio applied his legal training to an aspect of the game not covered by the FIDE laws: what should happen if a dispute between players should lead to the murder of one of them by the other? Citing parallel cases Salvio argued that as the players had been engaged in lawful activity (which some forms of gambling were not) the crime should be treated as 'casual homicide' rather than 'deliberate homicide', a more serious offence. (See KNIGHT; LUCENA POSITION.)

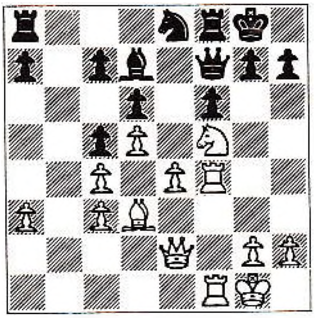
SALVIO GAMBIT, 590, unsound form of the KING'S GAMBIT Accepted mentioned by POLERIO and first published by SALVIO. The gambit was last played in a match between leading masters in 1866; see ANDERSSEN COUNTERATTACK.

SALWE, GEORG HENRYK SALOMONOVICH (1860–1920), Polish player, manufacturer. He learned chess when he was about 20 years old but played in his first major tournament (Kiev 1903, won by CHIGORIN) when he was 42. For some time, however, he had been the strongest player in Łódź, where he nurtured a generation of strong Polish players. At St Petersburg 1906 he won first prize ahead of RUBINSTEIN in the fourth All-Russia tournament; shortly afterwards he lost a match to Chigorin (+5=3−7) who had challenged him for the title of Russian champion. Salwe began his international career at Ostend 1906, the event organized by GUNSBERG to bring forward new talent; there were 36 competitors and Salwe shared twelfth place. In the next six years he played in 11 international tournaments with fair results. He played many matches: against Rubinstein he drew (+5=4−5) in 1903 and lost in 1904 and 1907; against J. MIESES he won in 1905 (+2=0−1); against ROTLEWI he won in 1909 (+8=3−5) and lost in 1911; and he lost to both MARSHALL and FAHRNI in 1908. After playing in his last international tournament (Piešt'any 1912) Salwe entered a few national events, the last in Jan. 1914. He gave up competitive chess in his fifty-fourth year.

SÄMISCH, FRIEDRICH (1896–1975), German player, International Grandmaster (1950), first a bookbinder then a professional player. His most notable match victory was against RÉTI in 1922 (+4=3−1) and his best tournament achievement was at Baden-Baden 1925 when he came third (+10=7−3) after ALEKHINE and RUBINSTEIN ahead of BOGOLJUBOW, MARSHALL, TARTAKOWER, GRÜNFELD, and NIMZOWITSCH. A frequent competitor in tournaments Sämisch won or shared first prize in four events of about category 8: Dortmund 1928, (+5=3) ahead of Réti and Bogoljubow; Brno 1928 (+5=4) a tie with Réti; Swinemünde 1930, (+6=2−1) ahead of FLOHR; and Berlin 1930, a tie with RELLSTAB. At Berlin (Sept.) 1928 he came second (+6=4−1) after Bogoljubow. His last notable victory (+8=3) was in the Margate Reserve B tournament, 1939. In his later years Sämisch was unable to manage his clock; he lost more games on time than any other master and in one tournament, Linköping 1969, he lost all 13 games this way. In serious play he could not bring himself to make a decision without first examining every possibility, yet he could play fast chess well: in his sixty-first year he won two LIGHTNING tournaments.

Sämisch–Engel Brno 1928 Nimzo-Indian Defence, Sämisch Variation

1 d4 Nf6 2 c4 e6 3 Nc3 Bb4 4 a3 Bxc3+ 5 bxc3 d6 6 Qc2 Qe7 7 e4 e5 8 f3 0-0 9 Bd3 Nc6 10 Ne2 Ne8 11 0-0 b6 12 Be3 Na5 13 Ng3 Be6 14 Qe2 f6 15 f4 exf4 16 Rxf4 Qf7 17 d5 Bd7 18 Raf1 Nb7 19 Nf5 Nc5 20 Bxc5 bxc5



21 e5 dxe5 22 Rh4 h6 23 Rxh6 Nd6 24 Ne7+ Qxe7 25 Rh8+ Black resigns.

SÄMISCH VARIATION, 147 or 199, standard lines in the NIMZO-INDIAN and KING'S INDIAN DEFENCES respectively, advocated and practised by SÄMISCH, perhaps his most important contribution to the game. (For 147 see EUWE, KOTOV, SÄMISCH; for 199 see BERLINER, GUFELD, PANNO.)

SANDERS–ALAPIN DEFENCE, 479, variation in the EVANS GAMBIT given by Thomas Cooke Sanders (1843–*c*.1887) of Oxford in the *Chess Player's Chronicle*, 1871, and re-examined by ALAPIN in *Schachfreund*, 1898.

SANDGLASS, device once used for the timing of moves. Each player had his own sandglass which lay on its side when it was his opponent's turn to play and stood when it was his own. Unlike CLOCKS sandglasses were free from mechanical breakdown and their standing or resting positions could be seen at a glance, but humidity could affect the sand's flow, they were frequently turned the wrong way up, and they could be set only for a fixed period. A time-limit of say 30 moves in two hours followed by 15 moves in one hour could not be accommodated. In the 1880s they were superseded by clocks.

SANGUINETI, RAUL C. (1933–), Argentine player, International Grandmaster (1982). He won the national championship seven times from 1956 to 1974 and played in many South American tournaments, notably taking first prize (+7=3) at Buenos Aires 1977. Apart from two interzonals, Portorož 1958 and Biel 1976, he competed in few European tournaments. A competitor in several OLYMPIADS from 1956 he made the best score (+7=4) of those playing first reserve at Moscow 1956.

SAN PIER D'ARENA OPENING, 697, the GROB OPENING. This was named by TARTAKOWER after a suburb of Genoa, where he gave a simultaneous display in 1930; there he was shown the opening by the Italian player Luigi Penco (1895–1955).

SANS VOIR, see BLINDFOLD CHESS.

SANTASIERE'S FOLLY, 683, a relative of the ORANG UTAN OPENING, 5. At Portsmouth 1923, ALEKHINE, already assured of first prize in the tournament, played this opening against Drewitt. Later it was taken up by Anthony Edward Santasiere (1904–77), a colourful American player who tried it against KASHDAN in the US Championship, 1938, and subsequently published analysis in the *Chess Correspondent*.

SARAGOSSA OPENING, 6, an 18th-century opening which became popular in the Saragossa chess club, Spain, in 1919. A member, José Juncosa (1887–1972), published analysis in *Revista del Club Argentino*, 1920; and the opening was tested in a small tournament played at Mannheim 1922, when the competitors, TARRASCH, LEONHARDT, and MIESES, were required to play this opening in every game.

SARRATT, JACOB HENRY (c.1772–1819), reputedly the best player in England from around 1805 until his death. As a young man he met PHILIDOR. Subsequently he developed his game by practice with a strong French player Hippolyte du Bourblanc (d. 1813), with whom he had a long friendship dating from 1798, and with VERDONI. Sarratt's first important contribution to the game was in connection with the LAWS OF CHESS: he persuaded the London club, founded in 1807, to accept that a game ending in stalemate should be regarded as a draw and not as a win for the player who is stalemated. He became a professional at the Salopian coffee house at Charing Cross, London, and in 1808 wrote his *Treatise on the Game of Chess*. This, largely a compilation from the work of the Modenese masters, advocated that players should seek direct attack upon the enemy king, a style that dominated the game until the 1870s. (See SCHOOLS OF CHESS.) An Oxford surgeon, W. Tuckwell, wrote that he learned chess 'from the famous Sarratt, the great chess teacher, whose fee was a guinea a lesson'. LEWIS, who played many games with Sarratt from 1816, wrote in 1822 (after he had met both DESCHAPELLES and BOURDONNAIS) that Sarratt was the most finished player he had ever met. Sarratt translated the works of several early writers on the game, making them known for the first time to English readers: *The Works of Damiano, Ruy Lopez and Selenus* (1813) and *The Works of Gianutio and Gustavus Selenus* (1817). He died impoverished on 6 Nov. 1819 after a long illness during which he was unable to earn a livelihood by teaching. Instead he wrote his *New Treatise on the Game of Chess*, published posthumously in 1821. This is the first book to include a comprehensive beginner's section: in more than 200 pages Sarratt teaches by means of question and answer. Another feature is a 98-page analysis of the MUZIO GAMBIT.

Had it been Sarratt's ambition to become a chess professional there would have been scant opportunity during the lifetime of Philidor and Verdoni. A tall, lean, yet muscular man, sociable and talkative, he seems in his younger days to have had interests of a different kind, among them prize-fighting and the breeding of fighting dogs. Hazlitt, who met Sarratt around 1812 wrote 'He was a great reader, but had not the least taste. Indeed the violence of his memory tyrannised over and destroyed all power of selection. He could repeat Ossian by heart, without knowing the best passage from the worst.'

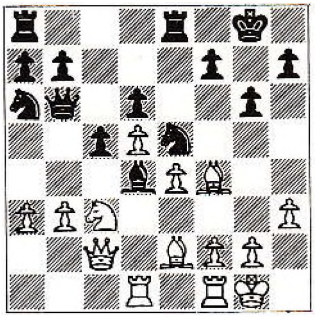
Sarratt's early publications were *History of Man* (1802); translations of two Gothic novels, *The Three Monks!!!* (1803), from the French of Elisabeth Guénard, and *Koenigsmark the Robber* (1803), from the German of R. E. Raspe; *A New Picture of London* (1803), an excellent guide that ran to several editions, the last in 1814. When war broke out with France in 1803 Sarratt became, for a short period, a lieutenant in the Royal York Mary-le-Bone Volunteers and published *Life of Buonaparte*, a propaganda booklet detailing Napoleon's alleged war crimes, and warning of the desolation that would follow if he were to invade.

Not long after the birth of his second child in 1802 Sarratt's wife died and in 1804 he married a Drury Lane singer, Elisabeth Camilla Dufour. 'It would be difficult to find a more accomplished, a more amiable, or a happier couple than Mr and Mrs Sarratt'—Mary Julia Young, *Memoirs of Mrs Crouch* (1806). Mrs Sarratt too was a writer contributing tales to various journals and publishing *Aurora or the Mysterious Beauty* (1803), a translation of a French novel. She survived her husband until 1846, ending her days giving chess lessons to the aristocracy in Paris. In 1843 Louis-Philippe and many players from England and France subscribed to a fund on her behalf.

SAVON, VLADIMIR ANDREYEVICH (1940–), Soviet player, International Grandmaster (1973). Savon improved steadily throughout the 1960s and had several good tournament successes in the 1970s: Debrecen 1970, first equal with BILEK; USSR Championship 1971, category 12, first (+9=12) one and a half points ahead of a field that included TAL, SMYSLOV, and KARPOV; Suhumi 1972, second (+8=5−2) after Tal; interzonal tournament, Petropolis 1973, category 12, eighth; Vilnius 1975, a zonal tournament, +4=10−1 to share first place; and Ljubljana–Portorož 1977, category 12, second (+6=6−1) equal with HORT after LARSEN.

Balashov–Savon Leningrad 1971 Modern Benoni

1 d4 Nf6 2 c4 c5 3 d5 e6 4 Nc3 exd5 5 cxd5 d6 6 Nf3 g6 7 e4 Bg7 8 Be2 0-0 9 0-0 Bg4 10 Bf4 Re8 11 Qc2 Na6 12 h3 Bxf3 13 Bxf3 Qb6 14 b3 Nd7 15 a3 Bd4 16 Rad1 Ne5 17 Be2

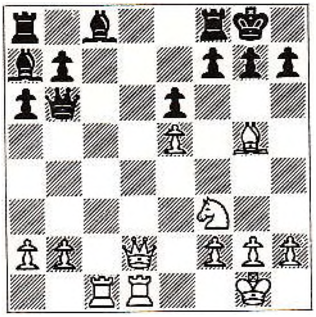


17 . . . Rac8 (Black sacrifices the exchange to gain a queen's side attack.) 18 Na4 Qd8 19 Bb5 Rf8 20 Bh6 Nc7 21 Bxf8 Nxb5 22 Bh6 Nxa3 23 Qc1 Nb5 24 Be3 Nd7 25 Rde1 Qe7 26 Bxd4 Nxd4 27 Re3 b5 28 Nc3 Nxb3 29 Qa3 Nd4 30 Qxa7 b4 31 Qa6 Rb8 32 Na4 Nc2 33 Rc2 b3 34 Rb1 Kg7 35 Nc3 Nd4 36 Re3 Nc2 37 Re2 Nd4 38 Rc3 Rb6 39 Qf1 Nc2 40 Rg3 Nf6 41 Qd3 Rb4 42 f4 Rd4 43 Qc2 c4 44 e5 dxe5 45 fxe5 Ne4 46 Nxc4 Qxe5 47 Rf1 Rxc4 48 Qf3 f5 White resigns.

SAX, GYULA (1951–). Hungarian player, International Grandmaster (1974), national champion 1976 and (jointly) 1977. In 1974 he won tournaments at Campiglio ahead of HORT and at Vrnjačka Banja ahead of TAIMANOV. The following are the best of his subsequent achievements: Rovinj–Zagreb 1975, first (+5=7−1); Vinkovci 1976, first (+7=7−1) equal with Hort ahead of POLUGAYEVSKY; Las Palmas 1978, first (+7=7−1) equal with TUKMAKOV; Amsterdam 1979, category 12, first (+6=6−1) equal with Hort; Tilburg 1979, category 15, fourth (+2=8−1) after KARPOV, ROMANISHIN, and PORTISCH ahead of SPASSKY; Vršac 1981, first (+8=7) ahead of PETROSYAN; and Smederevska Palanka 1982, first (+6=7).

Sax–Sveshnikov Hastings 1977–8 Sicilian Defence. Rossolimo Variation

1 e4 c5 2 Nf3 Nc6 3 Bb5 Nf6 4 Nc3 Nd4 5 e5 Nxb5 6 Nxb5 Nd5 7 0-0 a6 8 c4 Nb6 9 Nc3 d5 10 d4 e6 11 Bg5 Qd7 12 cxd5 Nxd5 13 Nxd5 Qxd5 14 dxc5 Bxc5 15 Qc2 0-0 16 Rfd1 Qc6 17 Rac1 Ba7 18 Qd2 Qb6



White's advantage in development is decisive. 19 Bf6 h6 20 Qf4 Qxb2 21 Qg4 Qxf2+ 22 Kh1 g6 23 Qh4 Bb6 24 Rd2 Qe3 25 Rc3 a5 26 Qxf8+ Kxf8 27 Rxe3 Black resigns.

SCACCHIA LUDUS, see VIDA.

SCANDINAVIAN OPENING, 308, the CENTRE COUNTER GAME, much analysed by Scandinavian players.

SCANDINAVIAN VARIATION, 664 in the ALEKHINE DEFENCE, a line which has the character of the CENTRE COUNTER GAME.

SCHARA–HENNIG GAMBIT, 57 in the QUEEN'S GAMBIT Declined, analysed by the Viennese Anton Schara in 1919. This line, really a counter-gambit, was introduced by the German player Heinrich von Hennig (1883–1947) in the HAUPTTURNIER, Duisburg, 1929, and is sometimes named after that city.

SCHEVE, THEODOR VON (1851–1922), German player. From the 1880s he had fair results in many national tournaments and he played at Frankfurt 1887, Dresden 1892, and Leipzig 1894. In his fourth international tournament, Monte Carlo 1901, in his fiftieth year, he achieved his best result: third equal with CHIGORIN after JANOWSKI and SCHLECHTER. He also played at Monte Carlo 1902, Berlin 1907, and Ostend 1907.

SCHEVENINGEN PAIRING SYSTEM, a system that consists of dividing the competitors into two groups of an equal number of players and pairing each player in one group with every player in the other. No one meets a player from his own group. This system was used in a tournament played at Scheveningen in 1923, the idea being that ten Dutch players could thus face ten foreign masters.

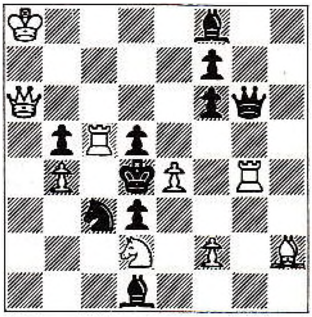
Only the intention, that of giving selected players experience against strong opposition, distinguishes this system from that used in a TEAM MATCH with similar pairings.

SCHEVENINGEN VARIATION, 249, line in the SICILIAN DEFENCE that has been commonly used since the Scheveningen tournament of 1923 when it was played in the game Maróczy–Euwe. Its essential characteristic is Black's SMALL CENTRE, a pawn formation that was not new in 1923 but was consistent with the spirit of the HYPERMODERN movement. Subsequently 271 also came to be regarded as a Scheveningen Variation and in this, its most popular form, Black reserves the option of developing his queen's knight at c6 or d7. (See INTERFERENCE; POSITIONAL PLAY.)

SCHIFFERS, EMANUEL STEPANOVICH (1850–1904), for many years the second player in Russia after CHIGORIN; both lived in St Petersburg, the birthplace of Russian chess. When in 1873 the two first met Chigorin received the odds of a knight, but they were of about the same strength in 1878, when Schiffers won the second of two matches (+7=1−6). Schiffers played in eight major tournaments abroad from Frankfurt 1887 to Cologne 1898, achieving his best result, sixth prize, at the great Hastings tournament of 1895. At Rostov-on-Don in 1896 Schiffers lost a match against STEINITZ (+4=1−6).

Schiffers was known in his time as Russia's great chess teacher; from 1889 he gave public lectures on the game in many cities, the first to be given in Russia, and at the end of his life he wrote a textbook, *Samouchitel Shakhmatnoi igry*, which was published in 1906. After five reprintings it was revised and republished by NENAROKOV in 1926. Tall, well built, and distinguished-looking, Schiffers earned his livelihood largely by giving private chess lessons.

SCHIFFMAN DEFENCE, a problem term for the following manœuvre: to prevent a threatened mate by discovered check Black moves one of his men so that it becomes pinned (a SELF-PIN); should White attempt to carry out his threat this man becomes unpinned and can prevent mate; however, because this man is pinned White can mate in another way (a PIN-MATE). MANSFIELD considered this one of the most interesting manœuvres that could be used in a two-mover.



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A problem by Schiffman that won second prize in the British Chess Federation tourney, 1928. The key 1 Bg1 threatens 2 f4 mate; three moves that prevent this lead to pin-mates.

1 . . . Qxe4 2 Qxf6
1 . . . Nxe4 2 Qa1
1 . . . dxe4 2 f3.

This manœuvre is named after Israel Abramovich Schiffman (1903–30), who wrote a paper on the subject in 1928. A native of Odessa, he went to Germany to complete his education. There he contracted a lung illness at the age of 21 and having time on his hands while in a sanatorium he began to compose problems. Soon afterwards he moved to Romania where he died of influenza a few years later. During six years of composing he won about 60 tourney awards, mostly for orthodox TWO-MOVERS.

SCHLECHTER, CARL (1874–1918), Viennese player who from 1900 until his death ranked at best fourth and at worst seventh in the world, and one of the few grandmasters who also composed problems. He learned the moves around 1890 and soon gave up his studies to devote himself to chess, becoming good enough to draw matches against MARCO (1892, =10, and 1894, +4=3−4), JANOWSKI (1896, +2=3−2), and ALAPIN (1899, +1=4−1), and to score well in several international events. From 1900 to 1908 he had several excellent tournament results: Munich 1900, first (+9=6) equal with MARÓCZY and PILLSBURY; Monte Carlo 1901, second (+9=6−2) after Janowski; Monte Carlo 1903, fourth (+12=10−4) after TARRASCH, Maróczy, and Pillsbury; Monte Carlo 1904, second (+4=6) half a point after Maróczy; Vienna 1905 (Austro-Hungarian Championship), first; Ostend 1906, first (+4=4) ahead of Maróczy and RUBINSTEIN in the final stage and first overall; Ostend Grandmasters 1907, second (+7=10−3) after Tarrasch; Vienna 1908, first (+9=10) equal with DURAS and Maróczy ahead of Rubinstein; Prague 1908, first (+9=9−1) equal with Duras ahead of Rubinstein and Maróczy. In match play he defeated Janowski in 1902 (+6=3−1).

In 1910 Schlechter challenged LASKER to a match for the world title. Thirty games were proposed, whittled down to ten for lack of funds. The conditions were not published and it is not known whether the title was at stake. (Lasker would have been justified in declining to play such a short match for the championship.) After nine games Schlechter led +1=8 and he made great efforts to win the last game. He lost, and the match was drawn. Meanwhile the public had decided that it was a championship match, *de facto* if not *de jure*; and the referee, perhaps bowing to this view, declared that Lasker had retained his title. The games of this match, full of fight, are unusually interesting.

Schlechter's later achievements include first prize at Hamburg 1910 (+8=7−1), a share of second place (+13=8−4) with Rubinstein after TEICHMANN at Carlsbad 1911, a drawn match with Tarrasch in 1911 (+3=10−3), and first prize (+6=8) at Vienna 1915. Before and during the First World War Schlechter edited the eighth, last, and best edition of Bilguer's HANDBUCH (1912–16), a classic of more than 1,000 pages. Schlechter himself made many contributions to openings knowledge apart from those variations named after him. During the last months of 1918 his health declined rapidly and at Budapest, soon after completing a chess engagement, he died of pneumonia.

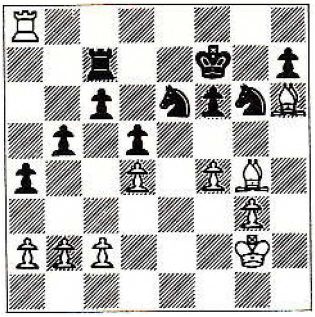
In developing his style, Schlechter followed the precepts of STEINITZ to build up the game by seeking positional advantage, and not to attack until an advantage has been obtained. In the early part of his career, when this method often led to drawn games, he became known as a 'drawing master', an inappropriate description of his mature style. Amos BURN, aware that Schlechter often made fine combinations and had won several BRILLIANCY PRIZES, writes that Schlechter 'was a master in two distinct and antagonistic styles'. However, Schlechter's combinative play, sound or otherwise, often stemmed from the Steinitzian imperative: a player who has the advantage *must* attack. In this respect Schlechter was not a cautious player who merely sought to hold the draw in hand.

Slight of build, bright-eyed, courteous, and unquarrelsome, Schlechter might have been more successful but for his good nature. In his match with Lasker, his decision to play for a win in the last round was sportsmanlike (perhaps necessary if, as rumoured, the conditions stated that he could gain the title only if he led by two games) but unrealistic: a tougher man would have been satisfied to win the match by drawing the last game, making his mark in the record book and leaving the chess world to decide who was champion or to arrange a proper match. In the tenth round of the Ostend grandmasters tournament 1907, Schlechter obtained a big advantage against Tarrasch, who suddenly 'felt ill' (a very old gambit); Schlechter agreed to a draw, eventually taking second place half a point after Tarrasch. (See ORANG-UTAN OPENING.)

Spielmann, *Karl Schlechter* (1924) contains a selection of Schlechter's games with Swedish text. Verkhovsky, *Karl Schlechter* (1984) is a biography and selection of games, text in Russian.

Schlechter–Mason London 1899 Petroff Defence

1 e4 e5 2 Nf3 Nf6 3 Nxe5 d6 4 Nf3 Nxe4 5 d4 Nf6 6 Bd3 Be7 7 0-0 Bg4 8 Re1 0-0 9 Nbd2 Nbd7 10 Nf1 Re8 11 Ng3 Nf8 12 h3 Bxf3 13 Qxf3 c6 14 Nf5 Ng6 15 Bg5 Nd5 16 Nxe7+ Ndxe7 17 Re2 f6 18 Bd2 Qd7 19 Bc4+ d5 20 Bd3 Nf8 21 Rae1 Neg6 22 Bf5 Qf7 23 g3 Rxe2 24 Qxe2 a5 25 h4 b6 26 h5 Nh8 27 h6 Nhg6 28 hxg7 Kxg7 29 Kg2 Ra7 30 Qe8 Qxe8 31 Rxe8 Kf7 32 Rb8 b5 33 Bh6 Rc7 34 Ra8 a4 35 Bg4 Ne6 36 f4



If now 36 . . . Nxd4 37 c3 f5 38 cxd4 fxg4 39 f5 Ne7 40 Rf8 mate; instead the game ended 36 . . . Ng7 37 f5 Ne7 38 Bh5+ Nxh5 39 Rf8 mate.

SCHLECHTER DEFENCE, 344, standard variation of the DANISH GAMBIT recommended by SCHLECHTER in *Deutsche Schachzeitung*, 1914.

SCHLECHTER VARIATION, 45, 179, or 182, combination of the KING'S INDIAN and SLAV DEFENCES played by ALAPIN against TARRASCH at Nuremberg 1892, by SCHLECHTER in the last game of his match with LASKER, 1910, and now a standard line; 58 in the QUEEN'S GAMBIT Declined, sometimes called the Rubinstein or Łódź Variation, introduced in the game Schlechter–Duz-Khotimirsky, Prague tournament 1908, and usually regarded as the best way for White to attack the TARRASCH DEFENCE. The variation was tested in the FIXED OPENING tournament, Budapest 1912.

SCHLIEMANN DEFENCE, 428 in the SPANISH OPENING, originated by JAENISCH in 1847 and sometimes named after him. Many years later the defence was named after the German player Adolf Karl Wilhelm Schliemann (1817–72) although the line he practised in the 1860s was a variation of the CORDEL DEFENCE (3 . . . Bc5 4 c3 f5). By playing 3 . . . f5 Black weakens the diagonal a2–g8, but Jaenisch felt that his move might be practicable because White has not placed his light bishop on this diagonal. His defence, although somewhat risky, has attracted the attention of SPASSKY and MATULOVIĆ, among others; while his idea has borne fruit in the SIESTA VARIATION, 357.

SCHLIEMANN DEFENCE DEFERRED, 363. Compare the SCHLIEMANN DEFENCE. Deferment offers Black no advantage.

SCHMID, LOTHAR MAXIMILIAN LORENZ (1928–), German player, International Grandmaster (1959), International Grandmaster of Correspondence Chess (1959), International Arbiter (1975), publisher. He won several minor events including the Clare Benedict tournament, Zurich 1954, when he came ahead of EUWE; but his best playing achievement came in 1968 when the chess club of his home town, Bamberg, celebrated its one hundredth anniversary by organizing a tournament of eight leading German players and eight foreign masters. Schmid scored +6=8−1 and shared second prize with PETROSYAN (then world champion) after KERES ahead of UNZICKER and IVKOV. Schmid played for West Germany in eleven Olympiads from 1950 to 1974 and in many other team events.

He might have been more successful in play had he not pursued so many other activities. Besides family and business duties he is active in chess organization, notably having been chief arbiter for the world championship matches of 1972 and 1978, a task requiring great tact and patience. At one time he played correspondence chess: he won the Dyckhoff Memorial tournament (1954–6) with the remarkable score of 13 wins and 2 draws, and took second place (+9=3−2) equal with ENDZELINS after RAGOZIN in the second World Correspondence Chess Championship, 1956–8. A collector of chess paraphernalia and books, he has the largest private chess library in the world.

SCHMIDT, PAUL FELIX (1916–), Estonian-born player, International Master (1950). He was born in the same place, Narva, and in the same year as Paul KERES and they became rivals. In 1936 a match between them was drawn (+3=1−3) and a year later Schmidt won first prize (+5=1−1) ahead of FLOHR, Keres, and STÅHLBERG in a tournament at Pärnu. After graduating at Tallinn in 1938 Schmidt went to Germany, and there he won the German Open championship in 1941 after a play-off with JUNGE (+3=1) and competed in several other tournaments, notably coming first (+8=1−2) equal with ALEKHINE, Cracow–Warsaw 1941. He studied at Heidelberg after the Second World War, specialized in chemistry, and gained his Ph.D. in natural sciences in 1951. A year later he emigrated to the USA, pursued a career in industry, and gave up competitive chess. (See SACRIFICE.)

SCHMIDT ATTACK, 448, variation in the PONZIANI OPENING recommended in *Deutsche Schachzeitung*, 1879, by Eugen von Schmidt (1821–1905), an Estonian author and psychologist who settled in Moscow.

SCHMIDT VARIATION, 522, standard line in the SCOTCH GAME, analysed by E. von Schmidt in *Schachzeitung*, 1865.

SCHMID VARIATION, 21 in the BENONI DEFENCE; 670 in the ALEKHINE DEFENCE.

SCHOLAR'S MATE, a mate given by a queen when it captures an opponent's unmoved f-pawn early in the game, e.g. 1 e4 e5 2 Qh5 Nc6 3 Bc4 d6 4 Qxf7 mate. Arthur Saul, in *The Famous Game of Chesse-play* (1614), said 'it is a schollers mate, but there is no man of judgement in Chesse-play will take such a mate; it may be called also a treacherous mate; for otherwise it were unpossible a King should be delivered into the hands of his enemyes, without the losse of some men, unlesse the . . . Kings power would make sleepe a defence for treason, and so suffer their King to be taken before they would take any knowledge thereof.'

SCHOOLS OF CHESS. The word school is understood to mean a group of players who share a common view regarding the strategy of the (modern) game.

The school of Philidor

This began in 1749 when PHILIDOR published his *Analyse du jeu des échecs*. Before his time many writers had given useful hints on play, but Philidor was the first to discuss in detail the strategy of the game as a whole and the first to appreciate that play of the pieces and pawns is closely interrelated throughout the game. For four fictitious games and ten back games he gives copious middle-game annotations showing how the pawn formation relates to and largely shapes the strategy. He believed that maintaining mobility of the pawn formation was the most important positional (strategic) factor, and he discusses ISOLATED, DOUBLED, and BACKWARD PAWNS, and PAWN ISLANDS, indicating that the strength or weakness of such features depends on whether they improve or impair the collective mobility of the pawns. Pieces should not obstruct the pawns but should support them from the rear. He warns of the premature advance of pawns that may subsequently lack adequate support and he discusses HOLES, BLOCKADE, PROPHYLAXIS, and POSITIONAL SACRIFICE. The openings he chose all began 1 e4 e5 and were not the best for his purpose. Whatever opening is used (and more suitable ones had yet to be developed) it is not always feasible to set up a game in which pawn play predominates in the manner shown in his illustrative games. These often end with a phalanx of pawns penetrating deep into the enemy ranks, not a likely occurrence in play. Probably Philidor never believed that such pawn advances were often possible, but he wanted to show how the pawns themselves could be an effective weapon of attack.

His games were criticized by DEL RIO on two main grounds: that the defence is often made to play weak moves in the openings and that after 1 e4 e5 Philidor considered 2 Nf3 inferior. In the second edition of his book (1777) Philidor states, as if it were obvious, that the weak moves were given intentionally so that he might show 'how the pawns should be played in a variety of different situations'. He admits that it is sometimes better to develop the king's knight in front of the f-pawn but adds that if possible this pawn is better left free to extend or support the pawn centre. He does not otherwise recant but as if to prove his point adds another 16 games and back games in further demonstration of his ideas.

For 90 years Philidor was both widely praised and largely misunderstood. His ideas bore fruit in the English school of the 1840s, an advance soon forgotten. After a further lapse of time NIMZOWITSCH could write in his famous book *Mein System* (1925): 'In the last resort position play is nothing other than a fight between mobility (of the pawn-mass) on the one side and efforts to restrain this on the other. . . . In the case of a mobile pawn-mass we must therefore look for collective and not individual mobility.' Since then Philidor has increasingly gained recognition as the first of the fathers of modern chess strategy.

The Modenese school

The ideas of this school are contained in the works of del Rio, LOLLI, and PONZIANI, all of whom lived in Modena. In 1750 del Rio published a textbook. Harking back to the play of the Italian masters of the 16th century, he advised his readers to play in what he supposed to be the old Italian style, and to open the game with the ITALIAN OPENING. In 1763 the opening variations of this book and some new lines added by del Rio were published by Lolli, who added a commentary. Meanwhile del Rio had read Philidor's book. Convinced that Philidor's ideas were wrong, incensed that Philidor had ignored the Italian Opening, del Rio wrote a chapter for Lolli's book (pp. 365–7) in criticism of Philidor. In detail some of his comments were just, in a wider sense irrelevant. Del Rio was analysing opening play while Philidor was concerned with strategy for which his fictitious games were well chosen.

In the same chapter del Rio gives his version of the principles of the Modenese school: a player should develop his pieces, *leaving out the rest, or that which is easily understood, or less important.* (The italics are ours.) Thus he dismisses the two central ideas of chess strategy: control of the centre and concern for the pawn formation.

In 1769 Ponziani wrote his treatise. In the revised version (1782) he remarks that although Philidor overstated the realm of the pawn his middle-game annotations were those of a perspicacious and enlightened player. The Modenese idea of fast development followed by attack is the best for the open game; some positions are suitable for pawn play; the aims of either school might be appropriate according to circumstance. Ponziani has evidently moved some way forward from the dogmatic position taken up by del Rio.

Playing for direct attack on the enemy king as advocated by the Modenese school dominated the game until the 1840s and strongly influenced chess playing until the end of the 1860s. This was the age of direct attack, a phase in the development of chess strategy that was both natural and necessary. During this period much was learnt about how such attacks should be conducted and also how they should be prevented or repulsed.

The English school

Already in the early 1840s books by JAENISCH and von der LASA were revealing a few positional (strategic) ideas that anticipated the school of STEINITZ; but the startling changes made by the English school took a different path. The school was founded by STAUNTON in the 1840s and gained many followers on account of his practical successes. Play in the early stages was not directed at the enemy king. The ground was to be prepared, the gaining of central control and key points was to be sought, and sustained attacks followed only after some strategic advantage had been obtained. To this end Staunton pioneered the use of FLANK OPENINGS, the FIANCHETTO, and the SMALL CENTRE. He also invented the STAUNTON SYSTEM in which the pieces were developed behind the pawns to support their later advance. Staunton never wrote about these ideas and it can only be conjectured whence they sprang. Distrustful of all authority except his own, Staunton may well have rejected the views of contemporary writers; and perhaps he nourished his imagination not by reading badly edited versions of Philidor's books but from a study of the original texts.

HORWITZ, WILLIAMS, WYVILL, and on occasion ANDERSSEN and HARRWITZ were among his followers; but after Staunton had practically retired from serious play (1853) the ideas of his school were soon forgotten. The age of attack had yet to run its full course.

The school of Steinitz

Around 1860 L. PAULSEN, a pioneer of defensive play, came to believe that many of the king's side attacks of his time would not have succeeded had the defender played correctly; and it was the development of defensive technique that, in time, ended the so-called romantic age of direct attack. A new theory of the game developed, that a player should not commence a sustained attack unless he had previously obtained an advantage of some kind that would 'justify' such an attack.

When Steinitz came to understand this he was faced with new problems: the need to develop defensive technique and how 'some kind of advantage' might be gained. He rejected the current view that attack was more 'honourable' than defence, a view that hampered some of his contemporaries who gave little thought to the art of defence. He developed his accumulation theory, the gathering of small advantages to be followed by an invasion of enemy territory only when a sufficient overall advantage has been gained. The kinds of advantage Steinitz sought were already known: weaknesses of various kinds in the pawn formation, the exploitation of holes and advance points, the better placement of pieces, and so on. He specialized in the exploitation of a QUEEN'S SIDE MAJORITY when both kings are castled on the king's side, and, prompted by L. Paulsen, he developed and refined the appropriate technique for handling the TWO BISHOPS.

The new school began 1872–3. Steinitz's games at Vienna 1873, in which he manœuvres on both sides of the board in his search for advantage, contrast sharply with the violent attacks that characterize the games of his match with Anderssen in 1866. Steinitz had definite ideas about the two most important aspects of positional play: control of the centre and concern for the pawn formation. He would concede a HALF-CENTRE providing he had no pawn weaknesses or would accept a DEFENSIVE CENTRE: both possibilities became acceptable because of the improvements he made in defensive technique. He took especial care with pawn play, eventually reaching a somewhat extreme view: a player should make no pawn moves other than those necessary for development; the unmoved pawns would retain a kind of passive mobility, the greatest number of options would be available, and no pawn weaknesses would be created. Above all Steinitz developed the techniques necessary for handling these many positional factors. In the *International Chess Magazine*, 1885, p. 98, he writes: 'The assault against the king's side forms the exception whereas in former days it was made the rule. Generally at the outset the attack is directed chiefly towards the centre or the queen's wing. . . . The indiscriminate king's side attack has been superseded by strategical manœuvres, marches and counter-marches for gaining and accumulating small advantages on any part of the board.'

Apart from his precursor, L. Paulsen, Steinitz had few followers in the 1870s; the most notable, perhaps, was BURN. By the 1890s the great majority of active masters had been influenced in varying degree by the tenets of the new school. Some of Steinitz's ideas, however, were not widely accepted. LASKER was one of those who understood that the defensive potential of a cramped position was an inherent characteristic of the game, and he became, like Steinitz, the greatest defensive player of his time. CHIGORIN respected Steinitz and shared some of his views. In particular Chigorin believed in the defensive centre and his investigations established the lasting popularity of the CLOSE DEFENCE of the SPANISH OPENING.

TARRASCH became the next great teacher. He followed Steinitz in many respects, notably as regards the two bishops and the importance of the queen's side majority. Above all Tarrasch believed that mobility was the dominant strategic factor, that Steinitz had overrated the importance of so-called pawn weaknesses, that a player would be unable to exploit these if he lacked mobility. This was a useful corrective, but Tarrasch's view of the game was in some senses narrow, even dogmatic. Because ceding a half-centre or maintaining a defensive centre would seem to imply a loss of mobility he rejected such central formations. EUWE calls the period 1900–14 the years of 'technique and routine' when the new ideas were being 'worked out and refined'. These years were dominated by Tarrasch's views. For various reasons those like CAPABLANCA, Lasker, and Nimzowitsch, who understood Steinitz better, kept their own counsel.

The Hypermodern movement

BREYER, Nimzowitsch, and RÉTI were the leading theorists of this movement which flourished in the 1920s. Nimzowitsch, the founder, was also the most consistent practitioner. Most other masters used hypermodern methods occasionally as an additional weapon in their armoury. The movement was largely a reaction from the rigid views held by Tarrasch and was principally concerned with the problem of the opening and control of the centre. The middle-game continued to be played in the manner advocated by Steinitz although the revival of flank openings led to middle-games not unlike those of the English school.

The principles of Steinitz were applied to the very first moves of the game, hitherto taken for granted. After 1 e4 e5 2 Nf3 Nc6 3 Bb5 Black's fixed e-pawn becomes an object of attack, forcing him to play defensively. Also after 1 d4 d5 2 c4 Black's d-pawn becomes an object of attack. Should Black thus set up one of his centre pawns as a target? What else should Black play? The answer lay in Steinitz's concept that all pawn moves carry the seeds of a pawn weakness. If White plays 1 d4 then the square e4 is weakened to the extent that it cannot be attacked by White's d-pawn. Black should therefore try to control e4, but without setting up a target by 1 . . . d5. One way of doing this is to play the DUTCH DEFENCE (1 . . . f5) which was revived by TARTAKOWER and ALEKHINE. Another way is to control e4 with pieces, the basis of the QUEEN'S INDIAN DEFENCE and the NIMZO-INDIAN DEFENCE, both pioneered by Nimzowitsch. After 1 e4 Black could reply 1 . . . c5 (the SICILIAN DEFENCE), for the pawn at c5 is an unlikely target. If it were wrong for Black to set up a centre pawn as a target would this also be wrong for White? Réti answered the question by inventing the Réti System: the centre was to be dominated by pieces rather than pawns. (The Staunton System, a precedent, was probably unknown to Réti.) If it were wrong to place a centre pawn on the fourth rank at the start of the game then it might be right to induce the opponent to do so. Philidor warned of the danger of setting up a pawn centre too soon, and the practical expression of such a danger is seen in the GRÜNFELD DEFENCE. In the ALEKHINE DEFENCE Black immediately attacks White's pawn at e4, so that White must either play supinely or set up an advanced pawn centre that gives Black a target in the play that follows. The Sicilian Defence was re-investigated: Black does not aim to play . . . d5, but to set up a small centre as in the DRAGON VARIATION (invented by L. Paulsen) and the SCHEVENINGEN VARIATION. The flank opening 1 c4 (ENGLISH OPENING) was revived, Tartakower declaring it to be the opening of the future. For many openings the fianchetto was used, a development that has remained fashionable.

The hypermodern movement led to increasing interest in flank openings for White; but more significant and equally permanent was the introduction of many new defences for Black. No longer was it believed that any reply to 1 e4 other than 1 . . . e5 or any reply to 1 d4 other than 1 . . . d5 was necessarily inferior.

The Soviet hegemony
The centre of world chess moved to the Soviet Union in the 1940s. An early development was the emphasis placed on mobility. Tarrasch had believed that a player who had greater mobility could play so that his pawn 'weaknesses' would not come under fire, and this idea was restated: a weakness is not a weakness if it cannot be attacked. On this view some new opening variations were introduced. In the BOLESLAVSKY VARIATION of the Sicilian Defence Black leaves a hole on d5. In the KING'S INDIAN DEFENCE, BOLESLAVSKY and BRONSTEIN pioneered a move for Black (. . . c6) that 'weakens' the square d6 but revitalizes the defence; Black retains mobility for his pawns across the board, an impressive vindication of Philidor's ideas. (See WEAKNESS.) These and many other innovations were designed to offer Black counterplay, but not without slight risk. (For the same reason and with comparable risk Tarrasch had advocated and played the TARRASCH DEFENCE to the QUEEN'S GAMBIT.) A player with a different style, SMYSLOV, introduced the SMYSLOV VARIATION (193) of the Grünfeld Defence, a line of play that would not have been out of place in the repertoire of a hypermodern player. KARPOV, world champion from 1975, plays in a style not unlike that of Capablanca, whose play according to Lasker was the highest development of Steinitz's ideas. KORCHNOI, on the other hand, has been compared to Lasker.

Soviet players have made great contributions to the game. Like other players of the time they have built on the work of their predecessors, borrowing ideas from many sources. They believe they have a national 'school' based on the games and teachings of Chigorin, but the time for schools has passed. The manner in which a master plays depends less upon where he lives than upon his individual style.

SCHULZE-MÜLLER GAMBIT, 529, the IRISH GAMBIT.

SCHWARTZ DEFENCE, 28, a dubious variation in the QUEEN'S GAMBIT ACCEPTED that was published in *Le Palamède*, 1842, and attributed to Wilhelm Schwartz (1816–1912) of Livonia.

SCHWARZ, ADOLF (1836–1910), Hungarian-born player who settled at Vienna in 1872, merchant. He was active in tournament play for about ten years from 1873, and achieved his best result at Wiesbaden 1880 when he shared first prize with BLACKBURNE and ENGLISCH. In match play Schwarz defeated MINCKWITZ in 1878 (+3=4−2), WINAWER in 1880 (+3−1), and Albin in 1897 (+2=1−1). He played at Graz 1880 when his nephew Jacques Schwarz (c.1856–1921) also competed, and the only game Jacques won was against his uncle, who shared first prize with MINCKWITZ and WEISS.

SCORE OF GAME, a record of the moves of a game. Article 13 of the FIDE rules requires each player to keep a record of the moves as the game proceeds. This requirement may be waived for a player in time-trouble providing he keeps a note of the number of moves played, but meanwhile he loses his right to claim a draw by REPETITION OF POSITION or under the FIFTY-MOVE LAW, and as soon as the time-control is reached he must make good his score. FIDE recognizes only STANDARD NOTATION, but its use is not mandatory.

SCORE SHEET, a form, usually printed, on which the moves of a game have been or may be recorded. (See p. 302.)

SCORING. A player usually scores 1 for a win, ½ for a draw and 0 for a loss. Modern competitive play began in the early years of the 19th century when draws were customarily ignored. A match would be won by the player who first scored an agreed number of wins or who scored the most wins when a set number of games was played. With the advent of ALL-PLAY-ALL tournaments draws became of more consequence. At the London international tournament of 1862 drawn games were annulled and the contestants were required to play another game. Similar rules were used in some other tournaments that followed, but gradually fashion changed and draws were counted as half a point. Drawn games remained unpopular with the chess public and at the end of the century a few scoring systems were devised to discourage draws. At Paris 1900, for example, a draw counted as a quarter of a point for each player and a second game was played to determine the allocation of a further half point. The fashion for such devices soon passed. Draws apart, critics have regarded the basic scoring system as too crude and many AUXILIARY SCORING METHODS have been devised to meet a variety of needs.

SCOTCH CHESS, see PROGRESSIVE CHESS.

SCOTCH FOUR KNIGHTS GAME, 463, 523, combination of the SCOTCH GAME and the FOUR KNIGHTS OPENING.

SCOTCH GAMBIT, 512, the most-played variation of the SCOTCH GAME during its heyday. The Gambit may have been discovered before the Game: around 1590 POLERIO recommended a 'new opening in order to vary the game occasionally': 1 e4 e5 2 d4 exd4 3 Bc4 Nc6 4 Nf3.

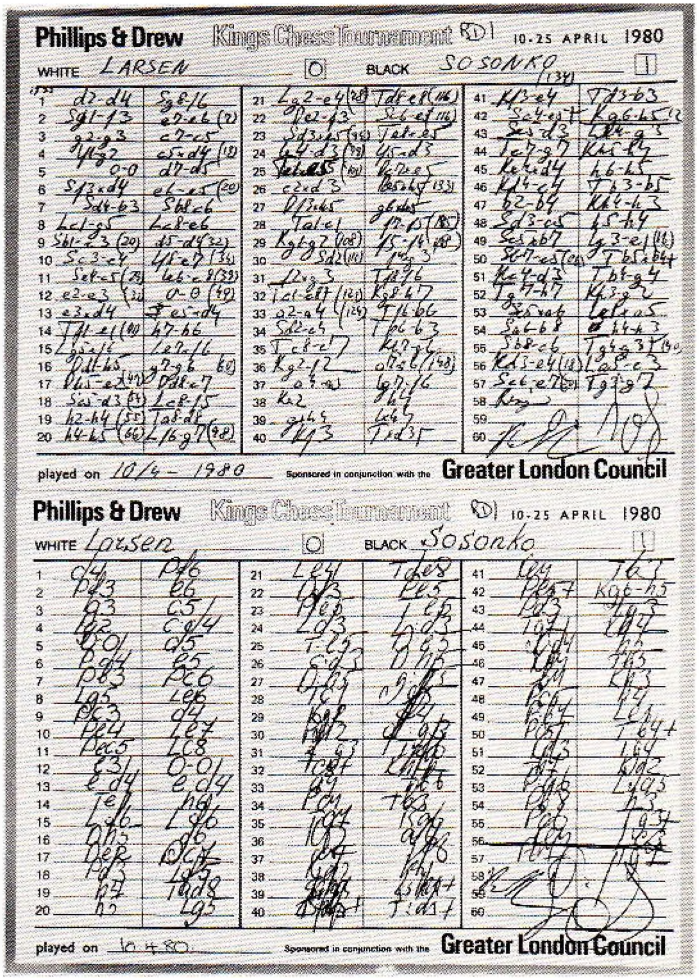
SCOTCH GAME, 509. Noted briefly by DEL RIO in 1750, this opening was taken up by COCHRANE who recommended its use by the London Chess Club in a correspondence match against the Edinburgh Chess Club, 1824–8. Seeing the effectiveness of this opening, the Edinburgh players used it too; they won the match and gave the opening its name. The Scotch Game, usually in its gambit form (above), remained popular for more than 20 years, and JAENISCH could write in 1843 that it was the strongest of all openings. Since the 1850s most players have preferred the SPANISH OPENING, 351. (See PAWN FORMATION; PERPETUAL CHECK.)

SCREEN CHESS, see RANDOMIZED CHESS.

SEA-CADET MATE, a version of LEGALL'S MATE which was arranged as a display of living chess in Act II of *Der Seekadet*, an operetta by Genée and Zell (1876): 1 e4 e5 2 Nf3 Nc6 3 d4 exd4 4 c3 dxc3 5 Nxc3 d6 6 Bc4 Bg4 7 0-0 Ne5 8 Nxe5 Bxd1 9 Bxf7+ Ke7 10 Nd5 mate. The moves of this game, conducted on stage by Queen Maria Franziska of Portugal, are those of a friendly game won by FALKBEER at Vienna in 1847. The operetta was performed during the international tournament held at Barmen in 1905.

SEALED MOVE, a move written down and sealed in an envelope when a game is adjourned, a practice introduced at the Paris tournament 1878. The move is binding on the player and not known to his opponent. If either player analyses during adjournment he must do so as if it were his opponent's turn to play. The practice of sealing moves is normal in all individual competitions, but may be relaxed for team events during brief adjournments such as tea breaks.

Articles 15 and 16 of the FIDE rules lay down the procedures. When the time allowed for a playing session has elapsed the player whose turn it is to play decides upon and seals his move; if he makes a move on the board that is the move he must seal. The number of the move, the position, the clock times, the contestants' names, and whose move is



Phillips & Drew Kings Chess Tournament 10-25 APRIL 1980

WHITE LARSEN 0 BLACK SOSONKO 1

played on 10/4 – 1980

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Phillips & Drew Kings Chess Tournament 10-25 APRIL 1980

WHITE Larsen 0 BLACK Sosonko 1

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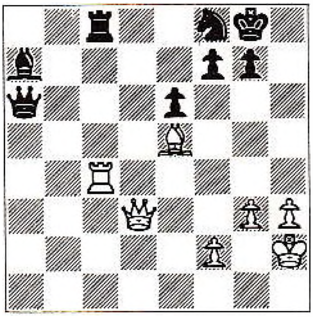
Score sheets kept by Larsen (*above*) and Sosonko during the Kings Tournament, London 1980: the effects of stress at crucial moments shows in the deterioration of the handwriting.

sealed are written on the envelope, which is placed in safe keeping. When play is resumed the position and the clock times are set. The envelope is not opened until the player who is to reply to the sealed move is present, and if he is not his clock is started. If the player who sealed is absent his sealed move is made on the board and his clock is started after his opponent has made his reply, which in turn may be temporarily sealed to prevent its becoming known to the absent player. If a player's clock is incorrectly set after adjournment the error stands unless he points this out before his next move after the sealed move. If the envelope has disappeared and the particulars on and within it cannot be established and agreed by both players the game is annulled. Article 17 empowers the arbiter to interpret sealed moves that are inaccurately described and to declare a game lost by a player should his sealed move be indecipherable.

SECOND, a player's attendant in a match or tournament. Originally he dealt with administration, secured fair play, held the stakes, and so on. In the world championship match LASKER–TARRASCH 1908, ALAPIN and WOLF assisted in the preparation of opening analysis. From the middle of the 20th century seconds have also assisted with adjournment analysis and have sometimes acted as trainer. Some players have been helped in these ways by a team of seconds, and this has become normal for world championships. Having a large number of helpers, however, is less effective than is generally supposed. In the fifth game of his quarter-final Candidates match against FISCHER in 1971 TAIMANOV, shown a plethora of variations at the last minute, was so confused that he made one of the worst blunders of his career shortly after resumption of play. Some players have been doubtful about their seconds, suspecting them of revealing prepared analysis to the other side, and some feel that a second may perform a disservice by focusing the player's attention on a line which would otherwise be rejected as inferior.

SEE-SAW, or windmill, a combination consisting of two line-pieces giving a series of consecutive checks in matched pairs and so that every other check is a discovered check by means of which, on occasion, material may be gained.

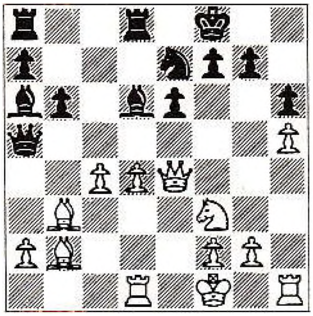


White can win this apparently lost position by means of a see-saw: 1 Rg4 Qxd3 2 Rxg7+ Kh8 3 Rxf7+ Kg8 4 Rg7+ Kh8 5 Rxa7+ Kg8 6 Rg7+ Kh8 7 Rd7+ Kg8 8 Rxd3.

SEIRAWAN, YASSER (1960–), American player, world junior champion 1979, International Grandmaster (1980). Born in Damascus, he was about two years old when he, his Syrian father and his English mother moved to England. In 1967 his family emigrated to the USA where his father was naturalized. Seirawan's tournament achievements include: Wijk aan Zee 1980, first (+7=6) equal with BROWNE ahead of KORCHNOI and TIMMAN; Bad Kissingen 1981, category 12, second (+5=2–3) equal with HORT after Korchnoi; Las Palmas 1981, category 12, third (+4=4–2) equal with Korchnoi after Timman and LARSEN; US championship 1981, first (+4=10) equal with Browne; Mar del Plata 1982, category 13, third (+5=5–3) equal with KARPOV and POLUGAYEVSKY after Timman and PORTISCH; and London 1982, category 14, third (+6=4–3) after ANDERSSON and Karpov.

Seirawan–Korchnoi Wijk aan Zee 1980 English Opening, Flohr–Mikenas Variation

1 c4 Nf6 2 Nc3 e6 3 e4 d5 4 e5 d4 5 exf6 dxc3 6 bxc3 Qxf6 7 d4 c5 8 Nf3 h6 9 Bd3 cxd4 10 cxd4 Bb4+ 11 Kf1 Nc6 12 Bb2 Be7 13 Bc2 0-0 14 Qd3 Rd8 15 Rd1 Kf8 16 Qe4 Bd6 17 h4 Qf5 18 Qe2 Qa5 19 Bb3 Ne7 20 h5 b6 21 Qe4 Ba6



White's HANGING PAWNS have become an asset. 22 d5 exd5 23 Qh7 f6 24 Kg1 Bxc4 25 Rh4 Bxb3 26 axb3 Kf7 27 Rg4 Rg8 28 Re1 d4 29 Rxd4 Bc5 30 Rd7 Qxe1+ 31 Nxe1 Bxb2 32 Nd3 Ba3 33 Nf4 Rgd8 34 Qg6+ Kg8 35 Qd3 Rxd7 36 Qxd7 Re8 37 Kh2 Kf7 38 Ng6 Ra8 39 Nxe7 Black resigns.

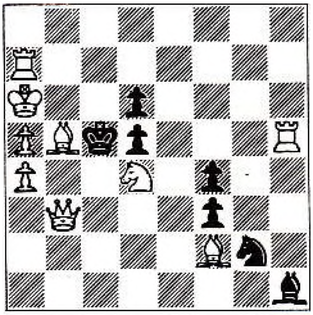
SELENUS, GUSTAVUS (1579–1666), author of *Schach- oder Königspiel* (Leipzig, 1616), the first German instructor for chess-players. The book, in part a translation of an Italian version of Ruy LÓPEZ, is important as a source of information about both the laws of chess then current in Germany and COURIER, and there is an appendix on RITHMOMACHY. The use of a chess notation in which the squares were numbered 1 to 64 limited the book's appeal.

Gustavus is an anagram of Avgustus and Selenus refers to the Greek goddess of the moon and hence to the Latin *luna*. The author's real name was Duke Augustus of Lüneburg, later Duke of Brunswick (an ancestor of one of MORPHY's opponents—see FRIENDLY GAME). A man of astonishing achievements, he entered the University of Rostock at the age of 14, soon gave an oration lasting nearly an hour, and was made Rector shortly afterwards. A year later he moved to Tübingen and was again made Rector. After two years he went to the Academy of Strasburg where his brother Franz was Dean. From 1598 to 1604 he travelled almost continuously: he went to Padua, Florence, Naples, Sicily, Malta, and all the main courts of Germany in his first spell; by way of Belgium, he went to attend the coronation of James I of England in 1603 and then to the court of Henry IV of France.

He was married three times, twice to princesses, remarrying each time within a year of his previous wife's death. Founder of the famous Bibliotheca Augusta in Wolfenbüttel, he personally collected and financed rich additions from Germany, France, Spain, Italy, and Belgium. As Duke of Brunswick he was regarded as a good and wise ruler. He negotiated with the Kaiser for the removal of occupation troops from Wolfenbüttel, which he made his residence, rebuilding the old town and castle.

SELF-BLOCK, an obstruction in the KING'S FIELD by a man of the same colour. The term is more frequently used by composers than by players.

SELFMATE, formerly sui-mate, a problem in which White moves first and forces Black to give mate, a stipulation indicated by the symbol s‡(s≠). The idea dates from medieval times.



s ≠ 6

A problem by PETKOV that won first prize in the *Schach-Echo* tourney, 1973. After the key, 1 Bf1, there are two main variations: 1 . . . Ne3 2 Ne6+ Kc6 3 Qxd5+ Nxd5 4 Nd4+ Kc5 5 Nc2+ Kc6 6 Nb4+ Nxb4, and 1 . . . Ne1 2 Nxf3+ Kc6 3 Nd4+ Kc5 4 Rxd5+ Bxd5 5 Ne2+ Kc6 6 Qc4+ Bxc4. In the second variation the key, 1 Bf1, becomes a CRITICAL MOVE, and 5 Ne2+ an INTERFERENCE move.

(See ANNIHILATION, MAXIMUMMER, and the problem given under VLADIMIROV; and compare REFLEX CHESS.)

SELF-PIN, a composer's term for a move that places a man so that it becomes pinned in the composer's sense of the word, i.e. pinned against a king.

SELF-STALEMATE, the stalemate of a player's own king sought intentionally, the defender's aim in some kinds of basic endgame. (See STALEMATE.) For some ingenious self-stalemates in studies see HERBSTMAN, KASPARYAN, KUBBEL, PIN-STALEMATE, RUSINEK, TEMPO-PLAY, and UNDERPROMOTION.

SEMI-BENONI, 22, properly called the BLOCKADE VARIATION in the BENONI DEFENCE.

SEMI-CLOSE GAME, an opening in which White commences 1 d4 and Black does not reply 1 . . . d5.

SEMI-ITALIAN OPENING, 494, also known as the Lesser Giuoco Piano or Half Giuoco Piano. Black plays 3 . . . d6 instead of 3 . . . Bc5, leading to play not unlike that in the HUNGARIAN DEFENCE.

SEMI-MERAN, any other move in the position where 6 . . . dxc4 introduces the MERAN VARIATION, 68.

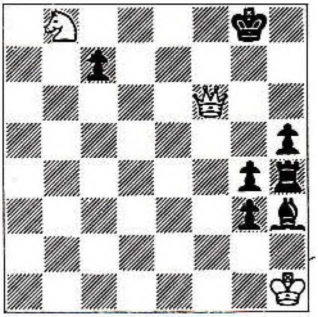
SEMI-OPEN GAME, an opening in which White plays 1 e4 and Black does not reply 1 . . . e5.

SEMI-SLAV DEFENCE, 63 in the QUEEN'S GAMBIT Declined. In this case, unlike some 'semi' openings, the full Slav is played with the added move . . . Pe7–e6. Black threatens to capture and to defend, temporarily or otherwise, the gambit pawn, thus gaining active play on the queen's side (as, for example, in the ABRAHAMS VARIATION, 66). White may forestall this threat by playing Pe2–e3 which, however, shuts in his dark bishop. Black may regard this as a sufficient gain and play the CHIGORIN or BOGOLJUBOW VARIATION (76, 77), aiming to free his game by the advance of his e- or c-pawn. On the other hand, and more commonly, Black chooses the combative MERAN VARIATION, 68. White may forestall this line by playing, for example, the ANTI-MERAN GAMBIT or the MARSHALL GAMBIT (80, 65).

The Semi-Slav, mentioned by SALVIO, was almost ignored until promoted by CHIGORIN and ALAPIN in the 1890s, but popular acceptance came only in the 1920s. (See ELISKASES.)

SEMI-TARRASCH VARIATION, 85 in the QUEEN'S GAMBIT Declined, a line that at one time often transposed to the main line of the TARRASCH DEFENCE, 56, in which Black defends an ISOLATED QUEEN'S PAWN. The unfortunate prefix was added when masters found that the continuation 5 cxd5 Nxd5 led to a game with characteristics different from those of the Tarrasch Defence, for Black is not saddled with an isolated pawn. Play might continue 6 e4 Nxc3 7 bxc3, when White has a CLASSICAL CENTRE and Black is poised for counter-attack, a situation analagous to that in the EXCHANGE VARIATION, 176, of the GRÜNFELD DEFENCE. The first known occurrence of the Semi-Tarrasch Variation was in the 38th match game, Bourdonnais–McDonnell, 1834. (See ISOLATED QUEEN'S PAWN; SPASSKY; STÅHLBERG.)

SERIES-MOVER, a FAIRY PROBLEM in which one or both sides make a series of SINGLE-MOVES while the other side does not move. Two types may be regarded as standard: the series helpmate (sh‡) and the series help-stalemate (shp). In these Black begins play and makes the stipulated number of single-moves, then White makes one single-move giving mate or stalemate. Black may not give check except on the last of his moves nor move his king into check, but the rule forbidding RETRO-STALEMATE (as if at any time it might be White's turn to play) is not universally accepted. There are other kinds of series-mover, including the ZIGZAG. The idea, dating from medieval times and promoted by DAWSON, has also been used for some unorthodox games such as DOUBLE-MOVE CHESS, PROGRESSIVE CHESS, and one form of MUST-CAPTURE CHESS.



sh ≠ 25

A problem by KRIKHELI that won first prize in the *Feenschach* tourney, 1966. Black plays 5 Pc1=B, 8 Bh2, 11 Bf7, 13 Ke8, 16 Bh3, 19 Be7, 21 Kc7, 22 Bd6, 24 Ka5, 25 Bb4, and White plays Qa6 mate. A black bishop is used for BUILDING A BRIDGE on the 11th, 19th, and 22nd moves.

SET PLAY, or apparent play, a line of play, provided intentionally by a composer, that could occur if Black were to move first in a DIRECT MATE PROBLEM or if White were to move first in a HELPMATE. In a direct mate problem set play permits the STIPULATIONS to be met *as if* an antecedent single-move had been played by White. In a direct mate two-mover, for example, set play would consist of a black move answered by a white mating move.

If a position were a BLOCK there would be set play for every black move. More commonly there is set play for a few black moves, or there is none. A composer sometimes constructs a problem in which two or more lines of set play are contrasted with two or more variations of the solution, a form of changed play. (For examples see CHANGED MATE, MATE TRANSFERENCE, RECIPROCAL PLAY, RUKHLIS THEME, and ZAGORUIKO THEME.)

SEVENTH RANK, the opponent's second rank where his pawns stand in the array. A rook is often well placed on the seventh rank from where it can attack pawns laterally if they have not been moved and from the rear otherwise. (For examples see KASPAROV and SZABÓ.) Rooks doubled on the seventh rank, as in the games given under ADORJÁN and SMEJKAL, usually bring decisive advantage.

SEVENTH RANK ABSOLUTE. A rook established on its seventh rank and thereby confining the enemy king to its back rank controls the absolute seventh. NIMZOWITSCH coined the term noting that a player often gains decisive advantage by having a rook so placed.

SHAME MATE, a term once used in Iceland and now obsolete to describe an inferior way of losing. Among the mates considered disgraceful were those given by a pawn, and those given to a king that was on a corner square or in the centre of the board or, worst of all, to an unmoved king.

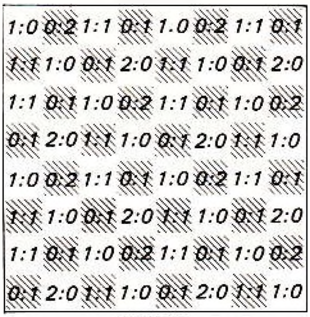
SHAMKOVICH, LEONID ALEXANDROVICH (1923–), Russian-born player, International Grandmaster (1965). He won the RSFSR (Russian Federation) Championship in 1954 and 1956, and competed in the USSR Championship six times from 1954 to 1972, sharing fifth place at his fourth attempt in 1964. His best international tournament results were in the 1960s: Moscow 1962, equal third after AVERBAKH and VASYUKOV; Mariánské Lázně 1965, third (+6=9) after HORT and KERES; and Sochi 1967, first (+6=8−1) equal with KROGIUS, SIMAGIN, SPASSKY, and A. N. ZAITSEV. In 1975 Shamkovich emigrated to Israel where he won the open championship. In the following year he won the US Open Championship, having moved by way of Canada to the USA where he settled. He tied with SOLTIS for first prize at New York 1977 (category 8).

SHAṬRANJ, the version of the old game used in Islamic countries for more than a thousand years. The array was similar to that of the modern game but in place of the queen each player had a FIRZĀN (F) and in the place of each bishop a FĪL (A). Pawns could be moved only one square at a time (which slowed the opening phase) and could be promoted only to firzāns. There was no such move as castling. A player could win by checkmate or BARE KING, or by stalemating his opponent. The relative value of the pieces as given by AS-ṢŪLĪ may be compared with the modern pieces, the figures in brackets representing the queen and bishop:

	shaṭranj	modern
rook	5	5
knight	3⅘	3
firzān	1⅔	(9)
fīl	1¼	(3¼)
KP or QP	1⅓	1
BP or NP	⅝ – 1	
RP	½	

Because of the comparative weakness of the old pieces attacks on the enemy king were infrequent and the game largely consisted of positional manœuvring. The four fīls could neither attack nor guard one another; the firzāns were also moved on paths that never crossed. As a consequence these pieces were not easily exchanged and throughout the game play was dominated by the strength or weakness of squares these pieces could or could not control, a situation paralleled in the modern game, but in less complex form, and only when there are bishops of opposite colour.

BLACK



1:0	0:2	1:1	0:1	1.0	0:2	1:1	0:1
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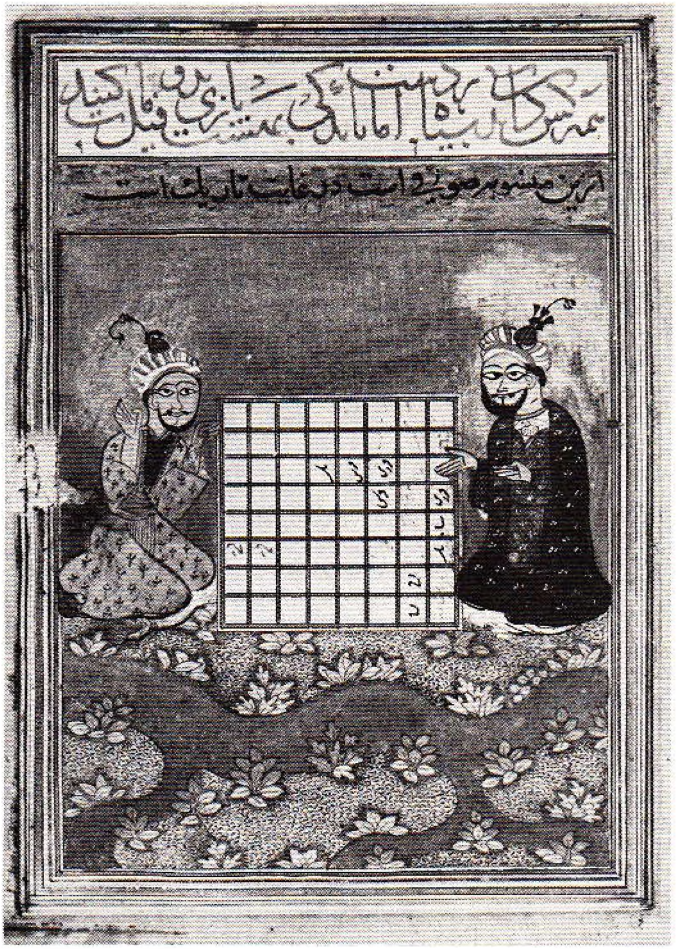
1:1	0:1	1:0	0:2	1:1	0:1	1:0	0:2
0:1	2:0	1:1	1:0	0:1	2:0	1:1	1:0
1:0	0:2	1:1	0:1	1:0	0:2	1:1	0:1
1:1	1:0	0:1	2:0	1:1	1:0	0:1	2:0
1:1	0:1	1:0	0:2	1:1	0:1	1:0	0:2
0:1	2:0	1:1	1:0	0:1	2:0	1:1	1:0

WHITE

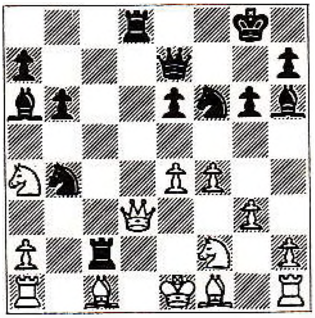
The diagram shows how the white and black fīls and firzāns might command the different squares of the board. For example, d7 is marked 2:0 indicating that White could attack this square twice (with firzān and light fīl) while it cannot be attacked by Black's fīls and firzān. Each player's strongest



A game of shatranj: miniature from a medieval Persian manuscript. *A Treatise on Chess* squares are on his odd-numbered ranks. There are strong squares for White at b5 and f5, for Black at b4 and f4. Those on the f-file are considered more important, partly because masters preferred to attack on the king's side. White has a strong square at d3, Black at d6, on which a blockade might be held against attack on the d-file or by which the firzān may travel on its way to the enemy ranks. Each player can use diagonals (e.g. for White b1–h7 and h1–a8) along which his firzān and perhaps his king might advance unhindered by the enemy fīls or firzān. There are potential safe holes in the enemy camp (e.g. for White b7, d7, f7, and h7) and if a firzān guarded by a pawn occupies such a hole it could be removed only by the sacrifice of a knight or a rook. In the middle-game each player may try to advance his firzān to such a hole and to prevent his opponent from doing likewise. The king's fīl is considered more valuable than the queen's because it can support the firzān. A player with a rook on the seventh will find it at least as strong as it would be in the modern game, for it cannot be attacked by the opponent's fīls and may be defended by his own. (See game below.)

To prevent the intrusion of enemy pieces a player must look to his pawns. For example, White might establish a pawn at e3 guarding the weak squares d4 and f4, or a pawn at g5 or c5 guarded by his dark fīl, so that the enemy firzān cannot easily be moved up the board. An isolated pawn on the fourth rank might be hard to defend. On the contrary, an isolated pawn on the fifth rank that can be guarded by a fīl might be a source of strength, perhaps spearheading an attack. The pawns are used as a fighting force to a greater extent than in the modern game. A player could move them forward without endangering his king, which might well support their advance. The strongest openings are flank openings when a player tries to advance his pawns so that they may occupy or control the strong points that lie on the flanks. The pawns are moved up first, the pieces developed at the rear. The linking of the rooks, often achieved on the first rank in modern chess, usually takes place on the second rank after the pawns have been advanced. (See TA‘BI’A for some typical opening systems.) It would rarely profit a player to seek attack at the expense of his pawn formation; he might gain material but then be unable to win the endgame. To win by BARE KING a player must force the exchange of his opponent's fīls and firzān, no easy task when his own fīls and firzān are moved on different sets of squares. In the modern game there are five different kinds of piece other than the king (Q,R,N, Bs dark and light); in the old game there were eight including four kinds of fīl and two kinds of firzān. There are in consequence many different kinds of endgame, most of them posing the same problem: how to force exchanges. This the pawns may help to achieve, controlling squares to which the opponent might move his fīls or firzān, or by promotion to a firzān that could challenge the enemy firzān. A fīl, the weakest piece, may well be exchanged for a pawn; in the middle-game such an exchange might be the prelude to the mobilization of a phalanx of pawns.

A reconstructed 10th-century game: 1 . . . f6 (Black commences play and prepares for a mujannah—see TA‘BI’A.) 2 f3 f5 3 f4 Nf6 4 Nf3 c6 5 e3 c5 6 Ah3 g6 7 Nh4 (an idle attack on f5) 7 . . . e6 8 b3 Fe7 (Black sees a chance to bring his king's rook quickly into play and defers completion of his opening system.) 9 Fe2 Ah6 10 g3 Kf7 11 Nf3 Rd8 12 Ne5+ (a pointless check) 12 . . . Kg8 13 Nd3 d6 14 Nf2 Nc6 15 d3 b6 16 e4 fxe4 17 dxe4 d5 18 Fd3 (White sets up a blockade on d3 which Black outflanks by a neat combination.) 18 . . . c4! 19 bxc4 dxc4 20 Fxc4 Aa6 21 Fd3 Rac8 22 Nc3 Nb4 23 Na4 Rxc2! 24 Af1



This position (but not the preceding moves) was given by as-Sūlī and probably arose in one of his games against a comparatively weak opponent (White). ABŪ'L-FATH says this was a game played before the invention of ta‘bi‘āt, which is most unlikely. Black plays 24 . . . Ac4 and wins. Several manuscripts give a large number of variations including the following: 25 Nh3 Nxe4 26 a3 Re2+ 27 Kd1 (27 . . . Fxe2 28 Nc2 mate) 27 . . . Nxd3 28 Fxd3 Rxd3 mate; or 25 Nd1 Nxe4 26 N1c3 (26 Fxc2 Nxc2 mate or 26 Fxe4 Re2 mate) 26 . . . Rxd3 27 Axd3 Nxd3+ 28 Kf1 Rf2+ 29 Kg1 Nd2 30~ Nf3 mate.

The great players were called ‘āliyat (sing. ‘alīya). RABRAB, Abū'n-Na‘ām, Jābīr al-Kūfī, al-‘ADLĪ, and ar-RĀZĪ flourished in the 9th century, as-Sūlī and al-LAJLĀJ in the 10th. Several wrote books of which none has survived, but information from these books may be found in manuscripts dating from the 12th century.

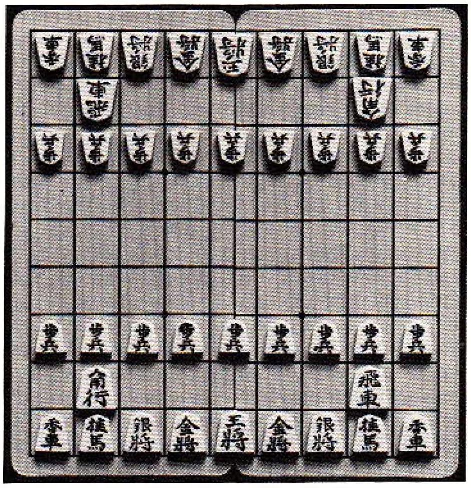
The Golden Age of Islamic chess which lasted more than 150 years began during the rule (786–809) of HĀRŪN AR-RASHĪD, fourth Caliph of the ‘Abbasīd dynasty. The court continued to patronize the game for which some rulers showed excessive fondness. Caliph al-Ma'amūn, a son of Hārūn ar-Rashīd, lamented his poor play. 'Strange that I, who rule the world from the Indus in the East to Andalusia in the West, cannot manage 32 chessmen.' In 866 al-Mu‘tazz was playing chess when a messenger brought in the head of his predecessor, Caliph al-Musta‘īn; al-Mu‘tazz would pay no attention to this gruesome proof of his successful bid for power until he had finished his game. His son, of the same name (d.908), was one of the poets whose works were edited by as-Sūlī, who gives the following poem.

> O thou whose cynic sneers express
> The censure of our favourite chess,
> Know that its skill is science' self,
> Its play distraction from distress;
> It soothes the anxious lover's care,
> It weans the drunkard from excess;
> It counsels warriors in their art,
> When dangers threat, and perils press;
> And yields us, when we need them most,
> Companions in our loneliness.

SHINKMAN, WILLIAM ANTHONY (1847–1933), one of the greatest two American composers of the 19th century. Sam LOYD was the other, but Shinkman was more thorough in his work and more prolific. He is credited with the invention of the first mutate (see BLOCK), in 1877. While European composers were largely concerned with DIRECT MATE orthodox problems Shinkman developed the SELFMATE and several new ideas; his was the principal influence that kindled DAWSON's interest in FAIRY PROBLEMS. Shinkman was brought from Bohemia to the USA when he was six; later he became an insurance agent, a property agent, and, in 1893, City Clerk of Grand Rapids, Michigan, where he lived throughout his adult life and to which he owed his nickname 'the wizard of Grand Rapids'. (See ANNIHILATION; PICKANINNY.)

A. C. White, *The Golden Argosy* (1929) contains 600 problems by Shinkman.

SHOGI, the Generals Game, is Japanese chess. Although probably from the same ancestor as international chess shogi is unlike any other regional variation. The unchequered board has 9 × 9 squares. Each player has twenty pieces (which, in shogi, includes pawns) arranged at the start of play as follows from left to right: first rank, lance, knight, silver, gold, king, gold, silver, knight, lance; second rank, a bishop on the second file, a rook on the eighth file; third rank, nine pawns. The gold, silver, and king were originally gold general, silver general, and jewelled general—hence the Generals Game. The king is moved like a chess king, the gold like a king but not to the two squares diagonally to its rear, the silver one square directly forwards or one square in any diagonal direction, the knight like a chess knight (i.e. it is a LEAPER) but only to the one or two squares that lie most nearly straight ahead, the lance like a rook but only forward and only on its own file. The pawns are moved directly forward one square at a time and they capture in the same way. A player has the option of promoting any piece, other than his king or golds, when they are moved into, within, or out of the last three ranks: the pawns, lances, knights, and silvers may be promoted to golds; the rook and bishop add the powers of the king to their own, becoming COMBINED PIECES. Captured pieces change sides: the captor holds them in reserve ('in hand') and he may, with some limitations, 'drop' them at any time where he chooses on the board in lieu of making a move; dropped pieces lose any powers they may previously have gained by promotion. The object of the game is to checkmate the opponent's king. The special features of promotion and dropping have influenced the design of the men. These are all the same shape, thin, flat, and five-sided with one pointed end. Ownership is determined by the way the pieces are placed on the board, each player pointing the pieces in his direction of play. The nature of the piece is marked on the face and its promoted version on the reverse side.

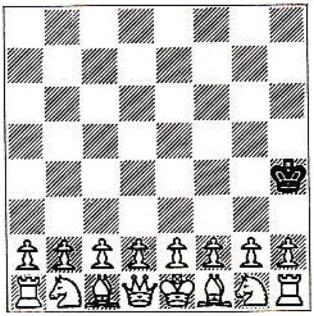

Shogi, the initial array shown on a pocket set

Because pawns facing one another are mutually *en prise*, strategy of the kind familiar to players of international chess is less in evidence; and because pieces are continually reappearing, endgames in the chess sense do not occur. In *A Book of Chess* (1973) C. H. O'D. ALEXANDER, who advocated shogi, said it was more tactical and less positional than the international game. Probably no other regional variation is as popular in its country as shogi. An obstacle to its wider acceptance is the use of ideograms, many bearing a marked resemblance to those used in Chinese chess, to identify the pieces, although Westernized pieces can be found which give the initial letter (in Roman) of each piece and a symbol showing the nature of its move.

There are other versions. The best known is Middle Shogi which uses a 12 × 12 board and 46 pieces on each side. There are two forms of Great Shogi, on a 13 × 13 board with 34 pieces or on a 15 × 15 board with 65 pieces each. Larger versions have a 19 × 19 board with 96 pieces each, or a 25 × 25 board with 177 pieces each.

SHORT, NIGEL DAVID (1965–). English player who became the youngest holder of the International Master title in Dec. 1980, when he was 15. He had, however, earned the title at the age of 14½, when he shared seventh place at the Hastings tournament, 1979–80. Also in 1980 he took second place after KASPAROV in the World Junior (under 20) Championship. Short achieved some international fame by winning the BBC Master Game tournament ahead of LARSEN and MILES, an event that was shown on television in Austria, Germany, Great Britain, and Switzerland, 1980–81. In 1982, following a decision to give up further academic studies, he came first (+6=2−1) equal with HORT in a SWISS SYSTEM tournament at Amsterdam; and at Arnhem–Amsterdam 1983 he shared fifth place and scored another GM norm (+5=4−2) in a Swiss system event. (See LEGALL'S TRAP.)

SHORTEST GAME PROBLEM, or synthetic game problem. There are two kinds: to commence from the array and to achieve a given TASK in the fewest number of moves or to construct the shortest game leading to a given position. An example of the first type is to find the shortest three games in which mate is given by the promotion of a pawn to knight, bishop, and rook respectively. The solution: 1 d3 e5 2 b3 e4 3 Kd2 exd3 4 Kc3 dxe2 5 Kb2 exd1=N (BENKO 1973); 1 c3 d5 2 Qb3 d4 3 Kd1 dxc3 4 Kc2 cxd2 5 Qc3 d1=B (Benko 1973); 1 f4 e5 2 fxe5 Bd6 3 exd6 Kf8 4 dxc7 Ne7 5 cxd8=R.



This version of a problem by SHINKMAN was set by the British composer Walter Hood Thompson (1873–1938) in the *British Chess Magazine*, Dec. 1933. The solver is to find the shortest game leading to this position: 1 Nc3 d5 2 Nxd5 g6 3 Nxe7 b5 4 Nxg6 a6 5 Nxh8 Bd7 6 Nxf7 Qg5 7 Nxg5 Nf6 8 Nxh7 Nc4 9 Nxf8 Nc3 10 Nxd7 Nb1 11 Nxb8 Kf7 12 Nxa6 Kg6 13 Nxc7 Kh5 14 Nxb5 Ra3 15 Nxa3 Kh4 16 Nxb1.

SHORT GAME, a game completed in a small number of moves, say 20 or fewer, sometimes known as a BREVITY or a MINIATURE. Among the shortest master games is R. F. Combe–W. R. Hasenfuss, Folkestone Olympiad 1933: 1 d4 c5 2 c4 cxd4 3 Nf3? e5 4 Nxe5? (Exhausted after a game lasting twelve hours, White overlooks a FORK.) 4 . . . Qa5+ White resigns. The Scottish player Robert Forbes Combe (1912–52) later became British champion.

SHORTHAND. Although suggestions for chess shorthand have been made frequently, for the most part these were methods of abbreviating a notation that was currently in use. Attempts to introduce genuine stenography were first made by Eugène Vignon in *Le Palamède*, 1845. C. B. Boitel-Gill, in the *British Chess Magazine*, 1897, proposed the use of Pitman shorthand characters, and other variations have been suggested. The problem composer and author B. G. Laws, who throughout his business life used shorthand, was of the opinion that it had little place in chess.

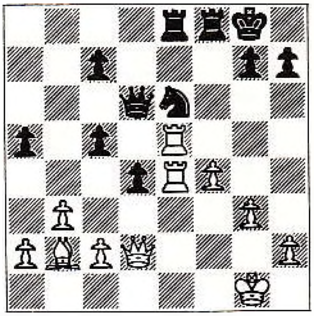
SHORT-RANGE PIECES, the knight and the king.

SHOWALTER, JACKSON WHIPPS (1860–1935). American player known as the Kentucky Lion after his birthplace and his mane of hair, and also perhaps on account of his playing strength; teacher. Successful in several national tournaments from 1888 to 1894, Showalter also played at New York 1889, America's first international tournament, and, on four visits to Europe, in six major tournaments abroad, the last at Munich 1900. In tournaments at Cincinnati 1888, St Louis 1890, and Lexington 1891 Showalter won the US Championship, which from then until 1936 was decided by match play. He lost the title to LIPSCHÜTZ in 1892, regained it from him in 1895 (+7=3−4), and lost it to PILLSBURY in 1897. Showalter played in many other matches in the 1890s, notably against JANOWSKI in 1899, defeating him in two friendly matches and then in one formal match for a stake of $250 a side (+4=2−1). In 1900 Showalter took second place (+6=2−2) after Lipschütz ahead of MARSHALL in the Manhattan Club championship. He then practically retired from master play, returning periodically and usually when out of practice. In 1904 he played in the Cambridge Springs tournament, taking fifth place; in 1909 he lost a match to Marshall; from 1915 to 1918 he played three matches and entered four Western championship tournaments, winning the first, Excelsior 1915; and he made isolated appearances in 1922 and 1926. Showalter made a few useful contributions to openings knowledge, the most famous of which is the CAPABLANCA FREEING MANŒUVRE. A genial man, he was much liked by his contemporaries; STEINITZ, not an easy man to befriend in his later years, remarked that Showalter was one of only six men 'from whom I would accept a cigar'.

Pillsbury–Showalter 7th match game 1897 Spanish Opening, Berlin Defence

1 e4 e5 2 Nf3 Nc6 3 Bb5 Nf6 4 0-0 Nxe4 5 d4 Be7 6 Qe2 Nd6 7 Bxc6 bxc6 8 dxe5 Nb7 9 Nc3 0-0 10 Re1 Nc5 11 Nd4 Ne6 12 Nf5 f6 13 Nxe7+ Qxe7 14 f4 fxe5

15 Qxc5 d6 16 Qe4 d5 17 Qd3 Qd6 18 g3 a5 19 b3 Ba6 20 Qd2 Rae8 21 Bh2 Qc5+ 22 Kh1 Bb7 23 Re5 Qd6 24 Rae1 d4 25 Ne4 c5 26 Kg1 Bxe4 27 R1xe4



27 . . . Ng5 28 Rxg5 Rxe4 29 Qxa5 Rexf4 30 Qxc5 Rf1+ 31 Kg2 R8f2+ 32 Kh3 Qe6+ 33 Rg4 Rh1 White resigns.

SICILIAN ATTACK, 8, the ENGLISH OPENING.

SICILIAN CENTRE GAME, 236. White plays the usual CENTRE GAME move, 2 d4, in response to the SICILIAN DEFENCE.

SICILIAN COUNTERATTACK, 293, also called the PIN VARIATION.

SICILIAN DEFENCE, 230, 1 e4 c5, an opening with lines of play both more numerous and harder to evaluate than those of any other opening. All defences to 1 e4, other than 1 . . . e5, probably owe their adoption to Black's desire to avoid the SPANISH OPENING, but this is least true of the Sicilian: it stands in its own right, a defence offering Black a wide range of options.

White may attack with the CLOSE VARIATION, 235, the ROSSOLIMO VARIATION, 240, or the MOSCOW VARIATION, 260, but his most popular choice is 2 Nf3, and whether Black replies 2 . . . d6, 2 . . . Nc6, or 2 . . . e6 White continues 3 d4 cxd4 4 Nxd4. Now White stands slightly better in the centre, which he sometimes extends by Pf2–f4, while Black has prospects on the queen's side where he may profit by using the half-open c-file. The main lines are: the DRAGON VARIATION with its associated 'anti-Dragon' attacks (after 2 . . . Nc6 or 2 . . . d6); the SCHEVENINGEN VARIATION (after 2 . . . d6 or 2 . . . e6); the NAJDORF VARIATION (after 2 . . . d6); the PAULSEN, SZÉN, and BASTRIKOV VARIATIONS (after 2 . . . e6). Other well-known lines are the BOLESLAVSKY, PELIKÁN, or BOURDONNAIS VARIATIONS, in which Black plays . . . Pe7–e5, and the NIMZOWITSCH VARIATION, 295.

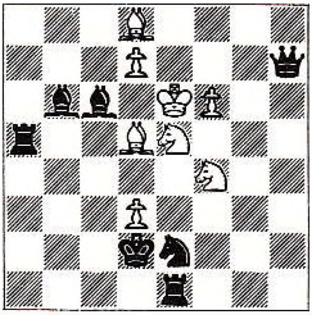
The Sicilian Defence was named by SARRATT after the homeland of CARRERA, who in 1517 first published this opening. It was regarded as inferior until BOURDONNAIS, in his matches with McDONNELL, 1834, demonstrated that the continuation 2 f4 e6 3 Nf3 d5 4 e5, recommended by the books, gave Black a satisfactory game. In the 1840s JAENISCH, STAUNTON, and the authors of Bilguer's HANDBUCH stated that 1 . . . c5 was the best answer to 1 e4 'as it renders the formation of a centre impracticable for White, and prevents every attack'. From the 1850s both ANDERSSEN and L. PAULSEN played the Sicilian. This was the romantic age of chess, when MORPHY, who neither liked nor understood the close game, could speak of 'disabusing the public mind of that pernicious fondness for the Sicilian Defence'. Notwithstanding the practice and precept of these experts (except Morphy), the Defence achieved little popularity in the 19th century, and gained ground but slowly in the 20th. By the 1950s, however, it had become the most favoured defence to 1 e4, and in the 1970s about one master game in six was a Sicilian Defence. (See KAVALEK; MATULOVIĆ; PROPHYLAXIS; RADULOV.)

SIDE VARIATION, a variation in a study that is not central to the composer's idea.

SIESTA VARIATION, 357. Played by von SCHEVE at Dresden 1892 and by MARSHALL some years later, this line in the SPANISH OPENING became popular after CAPABLANCA played it at Budapest 1928, a tournament held at the Siesta sanatorium.

SIGHT OF THE BOARD, the ability to make an evaluation of position with reference to the speed with which this can be done. A rapid sight of the board is always an asset, especially when a player is in time-trouble; but this faculty is given only to the talented and developed only by experience. Three great masters who outdistanced their contemporaries in this respect were MORPHY, CAPABLANCA, and FISCHER.

SIGN OF CROSS, a popular theme in stories centred on chess. Typically, the devil is playing a man for his soul but as he makes the winning move the pieces make a cruciform pattern and the prince of darkness (playing Black) disappears in a cloud of brimstone.



This is one of many similar positions. After 1 . . . Nd4+ 2 Kd6 Qxd7+ 3 Nxd7 Rxd5+ 4 Nxd5 the magic move is 4 . . . Re6 mate.

SIGURJÓNSSON, GUDMUNDUR (1947–), leading Icelandic player, International Grandmaster (1975). After studying law until 1973 he became a chess professional. His best wins were in category 8 tournaments at San Feliu de Guixols 1974 (shared with KURAJICA) and Orense 1976 (shared with ROGOFF and Guil. Garcia); and his best result was at Cienfuegos in 1976 when he was second (+7=6−1) equal with RAZUVAYEV after GULKO. Sigurjónsson played for his country in several Olympiads from 1966.

SILBERSCHMIDT VARIATION, 593 in the KING'S GAMBIT Accepted. Hirsch Silberschmidt, examining SALVIO's analysis (which begins 7 d4 f3) found improvements that would give Black a decisive advantage; these were published in *Das Gambit oder Angriff und Verteidigung gegen Gambitzüge*, 1829. Silberschmidt dedicated this and other books to the Duke of Brunswick, in spite of which he was held as a political prisoner in Brunswick jail from 1830 to 1844.

SIMAGIN, VLADIMIR PAVLOVICH (1919–68), Soviet player, International Grandmaster (1962) International Correspondence Chess Master (1966). In the Moscow Championship he was second (+8=6−1) after BRONSTEIN in 1946, joint winner with Bronstein in 1947, second to PETROSYAN after a play-off in 1956, and outright champion in 1959. Simagin was less successful in the seven USSR championships he entered from 1951 to 1965. His best international results were in two tournaments of about category 10: Sarajevo 1963, second equal with GLIGORIĆ, IVKOV, and UHLMANN half a point after PORTISCH; and Sochi 1967, first (+6=8−1) equal with KROGIUS, SHAMKOVICH, SPASSKY, and A. N. ZAITSEV. Simagin died of a heart attack while playing in a tournament at Kislovodsk. He discovered several interesting lines of play in the opening phase, some of which have been named after him.

S. B. Voronkov, *Vladimir Simagin* (1981) is a biography in Russian, with 95 games.

SIMAGIN VARIATION, 192 in the GRÜNFELD DEFENCE; 257, the ACCELERATED DRAGON Variation of the SICILIAN DEFENCE; 408 in the SPANISH OPENING, from the game Simagin–Estrin, Moscow championship, 1941.

SIMKHOVICH, FROIM MARKOVICH (1896–1945), Soviet composer, chemical engineer. Although he composed a few problems he is remembered for his contribution to the art of studies. Simkhovich was one of the first composers who consciously set out to examine the possibilities of the POSITIONAL DRAW, and he investigated the FORTRESS, which he so named.

SIMONSON, ALBERT C. (1914–65), American player in his prime during the 1930s. His best achievement was in the first tournament for the US Championship, New York 1936, when he came second (+9=4−2) after RESHEVSKY ahead of FINE and KASHDAN.

SIMPLIFICATION, the exchange of a number of pieces or, on rare occasion, pawns. EUWE, who calls this liquidation, suggests four main categories:

(1) A player wishes to force a draw. Trying too hard to force exchanges, however, often leads to loss of time.

(2) When on the defensive, a player may seek exchanges to lessen the force of the attack. This time-honoured advice, given in almost every textbook, is not always easy to follow.

(3) A player with an advantage may exchange to obtain a clear-cut position that offers his opponent little chance of counter-play. (For examples see CAPABLANCA and MECKING.)

(4) Masters who have a special talent for handling simplified positions may seek them intentionally.

SIMULTANEOUS DISPLAY, a number of games played simultaneously by one player who walks from board to board making his moves. There are no official rules but he should not breach the laws of the game, such as the TOUCH AND MOVE LAW. When he arrives at a board his opponent is expected to move at once, neither sooner nor later.

FAHRNI was the first player to meet as many as 100 opponents when, at Munich in 1911, he scored +55=39−6 in seven and a half hours. The most outstanding score for a large display was achieved by CAPABLANCA at Cleveland, Ohio, in 1922: +102=1−0 in seven hours. At São Paulo in 1950 NAJDORF played 250, scoring +226=14−10 in eleven hours. Such records have no great significance because information about the strength of the opposition is not available. At Buenos Aires in 1940 STÅHLBERG gave a 'continuous display'—as games ended new ones began; playing on 40 boards he made a score of +362=14−24 in 36 hours 5 minutes. In 1929 TARTAKOWER claimed another kind of record: travelling from a tournament at Budapest to one at Barcelona he became the first player to give a simultaneous display on an aircraft flight.

Sometimes clocks are used with a time limit of about 20 moves an hour. Each opponent may move at any time and press his clock, so that while the player giving a display is moving at one board his clock may be ticking at all the others. Time-pressure becomes severe, and a master would rarely play more than ten opponents.

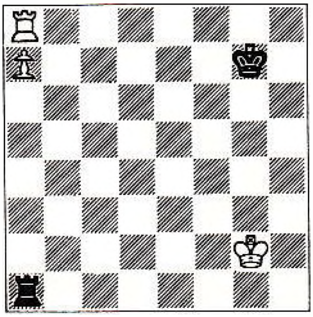
SINGLE-MOVE, a move by White *or* a move by Black. This term makes a useful distinction, for the word 'move' is frequently used to mean a move by White and a move by Black.

SISTER SQUARES, an alternative term for CONJUGATE SQUARES coined by the English composer Henry D'Oyly Bernard (1878–1954).

SITZFLEISCH (German 'buttocks', fig. 'perserverance'), undue procrastination during play. In the middle of the 19th century some players became notorious for the slowness of their play, a situation largely remedied by the introduction of the time limit. In club matches however when unfinished games are adjudicated some players who have enough time on their clocks sit out the game hoping the adjudicator will find resource they themselves cannot find.

SIX PAWNS ATTACK, 206, variation in the KING'S INDIAN DEFENCE recommended by a German specialist in unusual openings, Gerhart Gunderam (1904–).

SKEWER, a common stratagem: a line-piece attacks a man which is moved out of the way (line vacation) thus enabling the line-piece to capture another man; to capture (a man) in this manner.



A drawn position. If White tries to free his rook by guarding his pawn with his king it is driven away by checks. If Black moves his king towards the pawn he may lose his rook by means of a skewer: 1 . . . Kf7? 2 Rh8 Rxa7 3 Rh7+.

The term was invented by a Liverpool school teacher, Edgar Pennell, in 1937. See LILIENTHAL and VIDMAR for combinative play in which skewers play a decisive role.

SKITTLES, casual or friendly game or games played fast and without a clock.

SLATER, JAMES DERRICK (1929–), British chess patron, financier, children's author. Slater achieved wide fame in the chess world on the occasion of the FISCHER–SPASSKY world championship match of 1972. Fischer showed reluctance to play and apparently decided to do so when Slater added £50,000 to the prize fund. Slater has also made contributions to many other chess causes and in 1973 set up the Slater Foundation, a charitable trust which, among other activities, pays for the coaching of young players and provides help for their families if needed. Leonard William Barden (1929–), joint British champion in 1954 and English Olympiad player in 1952, 1954, 1960, and 1962, advises the trust on chess matters. In the 1970s, partly owing to this patronage, junior players in Britain became as strong as those in any other country.

M. Chandler and R. Keene, *The English Chess Explosion* (1981) charts the progress of some of these young British players.

SLAV DEFENCE, 35, one of the principal defences to the QUEEN'S GAMBIT. Black's second move carries the possibility that after further preparation he might capture and hold (by . . . Pb7–b5) the gambit pawn. This threat is rarely carried out, but White must take appropriate precautions; and these enable Black to develop his light bishop satisfactorily, either on the king's side as in the CZECH DEFENCE, 38, or on the queen's side as in the ALEKHINE VARIATION, 43, e.g. 5 . . . b5 6 a4 b4 7 Na2 Ba6. A sound line for White is the EXCHANGE VARIATION, 37; if Black wants to play the SEMI-SLAV DEFENCE he may avoid this form of Exchange Variation by playing . . . Pe7–e6 before . . . Pc7–c6.

Mentioned by POLERIO *c.*1590, the Slav Defence, as distinct from the SEMI-SLAV DEFENCE, first became popular in the 1930s when it was played frequently in all ALEKHINE's matches with BOGOLJUBOW and EUWE. (See VIDMAR.)

SLAV GAMBIT, 44, a QUEEN'S GAMBIT Declined variation in which Black can hold the gambit pawn (5 . . . b5), but White gains a compensating attack. The line was analysed by TOLUSH and BONDAREVSKY in 1947 and played by GELLER many times subsequently.

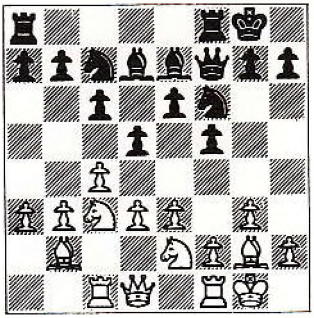
SLAV STONEWALL, 64 in the QUEEN'S GAMBIT Declined.

SLOTH (pron. Slot), JØRN (1944–), International Correspondence Chess Grandmaster (1978), teacher of mathematics and Russian, the first Dane to win a world championship at chess. In the 1960s he showed youthful talent, notably winning an international junior event (later known as the European Junior Championship) at Groningen in the Netherlands in 1964. From 1975 to 1980 he played in the 8th World Correspondence Championship and scored +8=6 to share first place with ZAGOROVSKY; the NEUSTADTL tie-breaking system was invoked and Sloth was declared champion. Subsequently he returned to over-the-board play in search of the International Master title.

SMALL CENTRE, a centre in which neither of the centre pawns is moved to the fourth rank, a formation associated with flank openings. These pawns may be advanced later or play might take place on the flanks as in the game under TAIMANOV. Howard STAUNTON first used such a centre as a strategic weapon for White with the idea that when the centre pawns were advanced later they would be assured of strong support.

Staunton–Horwitz 7th match game second round, London 1851 English Opening

1 c4 e6 2 Nc3 f5 3 g3 Nf6 4 Bg2 c6 5 d3 Na6 6 a3 Be7 7 e3 0-0 8 Nge2 Nc7 9 0-0 d5 10 b3 Qe8 11 Bb2 Qf7 12 Rc1 Bd7

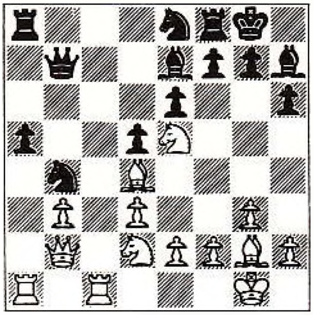


White has mobilized his pieces at the rear of his pawns as advocated by PHILIDOR and is ready to advance in the centre. 13 e4 fxe4 14 dxe4 Rad8 15 e5 Nfe8 16 f4 dxc4 17 bxc4 Bc5+ 18 Kh1 Be3 19 Rb1 g6 20 Qb3 Bc8 21 Ne4 Bb6 22 Rbd1 Na6 23 Qc3 Rxd1 24 Rxd1 Nc5 25 Nd6 Qc7 26 Qc2 Ng7 27 g4 Qe7 28 Bd4 Qc7 29 a4 Na6 30 c5 Ba5 31 Qb3 b6 32 Ne4 bxc5 33 Nf6+ Kh8 34 Qh3 Ne8 35 Ba1 Nxf6 36 exf6 Kg8 37 Be5 Qb7 38 Be4 Qf7 39 Ng1! Bd8 40 g5 Bb7 41 Nf3 Rc8 42 Bd6 Bxf6 43 gxf6 Qxf6 44 Ng5 Qg7 45 Be5 Qe7 46 Bxg6 Black resigns.

SMEJKAL, JAN (1946–), leading Czech player, International Grandmaster (1972). A sporting opponent who plays to win, Smejkal competes regularly with fair success. The best of his early tournament victories were: Polanica Zdrój 1970 (+8=7); Smederevska Palanka 1971 (+7=8); Polanica Zdrój 1972; and Palma de Majorca 1972 (+6=8−1) equal with KORCHNOI and PANNO ahead of POLUGAYEVSKY and LJUBOJEVIĆ. In 1973 he won the national championship and played in the Leningrad interzonal, scoring +9=4−4 and sharing fourth place; the three above him became CANDIDATES. Although not successful in the interzonals of 1976 and 1979, Smejkal achieved several more good tournament results: Wijk aan Zee 1975, category 12, third (+5=9−1) after PORTISCH and HORT ahead of HÜBNER and GELLER; Novi Sad 1976, first (+9=5−1) ahead of Hort—Smejkal's best achievement up to this time; Vršac 1977, first (+7=7−1); Amsterdam 1979, category 12, third (+6=5−2) equal with ANDERSSON after Hort and SAX; Trenčianske-Teplice 1979, first (+8=4−2) ahead of Hort; and Vršac 1981, second (+8=6−1) after Sax. Smejkal played in several Olympiads from 1968 and won the Czech Championship for the second time in 1979.

Smejkal–Hübner Wijk aan Zee 1975 Réti System, London Variation

1 Nf3 Nf6 2 g3 d5 3 Bg2 c6 4 0-0 Bf5 5 d3 e6 6 Nbd2 Be7 7 b3 0-0 8 Bb2 a5 9 a3 h6 10 c4 Bh7 11 Qc2 Na6 12 Bc3 b5 13 cxb5 cxb5 14 Qb2 b4 15 axb4 Nxb4 16 Rfc1 Qb6 17 Bd4 Qb7 18 Ne5 Ne8



19 Ndc4 f6 20 Nxa5 Rxa5 21 Rxa5 fxe5 22 Ra7 Qb8 23 Rxe7 exd4 24 Qxd4 Qd6 25 Rcc7 e5 26 Qc5 Qf6 27 Bxd5+ Nxd5 28 Qxd5+ Kh8 29 Rf7 Nxc7 30 Rxf6 gxf6 31 Qc6 Rf7 32 b4 Kg7 33 b5 Bg8 34 b6 Na6 35 Qc8 Nb4 36 Qc4 Nxd3 37 exd3 Rd7 38 Qg4+ Black resigns.

SMOTHERED MATE, a mate given by a knight to a king surrounded by his own men or, using the term loosely, surrounded by men of either colour. Alekhine–Allies simultaneous game, Palma de Majorca, 1935 1 e4 c6 2 d4 d5 3 Nc3 dxe4 4 Nxe4 Nd7 5 Qe2 Ngf6 6 Nd6 mate. (For other examples see L. PAULSEN and PHILIDOR'S LEGACY.)

SMYSLOV, VASILY VASILIYEVICH (1921–), International Grandmaster (1950), World Champion 1957–8. Learning the game at the age of six and studying the chess books in his father's library, he was inspired shortly before his 14th birthday by the presence in Moscow of two past champions, CAPABLANCA and LASKER. Smyslov's play then improved rapidly. In Jan. 1938 he won the All-Union boys' championship and later that year he came first equal with BELAVENETS in the Moscow city championship. At about this time he began his studies in the Moscow Institute of Aviation. In 1940 he came third (+8=10−1) in the USSR championship, a tournament of about category 11. Selected to play in the even stronger Leningrad–Moscow match tournament 1941, he came third (+4=12−4) after BOTVINNIK and KERES. Smyslov followed this by winning (+10=4−1) the Moscow championship tournament in 1942 and taking second place (+8=5−3) after Botvinnik in the USSR championship of 1944. He was still relatively unknown outside Russia, although ALEKHINE, who watched events in the Soviet Union hoping yet to revisit his homeland, had already noted Smyslov's talents; and these became widely known when Smyslov twice defeated RESHEVSKY in the famous USSR v. USA radio match of 1945 and took third place (+7=11−1) after Botvinnik and EUWE at Groningen 1946. This tournament, the first big event after the Second World War, was a kind of practice run for the world's best players. On account of his achievements Smyslov was selected to play in the World Championship match tournament of 1948. There he came second (+6=10−4) after Botvinnik ahead of Keres, Reshevsky, and Euwe. In 1949 he came first (+9=8−2) equal with BRONSTEIN in the USSR championship and in the Budapest CANDIDATES tournament 1950 he came third (+5=10−3) after Bronstein and BOLESLAVSKY.

In the next Candidates tournament, Neuhausen–Zurich 1953, about category 16, Smyslov made his greatest tournament achievement, first place (+9=18−1), two points ahead of his nearest rivals. However, Botvinnik retained the title of FIDE world champion when the challenge match of 1954 was drawn (+7=10−7). After a fine victory (+10=9) at Zagreb 1955 Smyslov won the Amsterdam Candidates tournament 1956 (+6=11−1), again by a decisive margin, 1½ points ahead of the second prize winner. He won the Alekhine Memorial tournament, Moscow 1956 (+7=8) and, challenger for the second time, defeated Botvinnik in the following year (+6=13−3) to become World Champion.

Smyslov's reign was short, just over a year. In the return match of 1958 he lost the title (+5=11−7). Although a Candidate in 1959, 1964, and 1982, he never again became challenger. FIDE championship rules led to his being champion for one year only; yet retrospective grading shows him ahead of Botvinnik from about 1950 to 1957, and first in the world for the second half of this period. He was certainly one of the great champions. During the 25 years following his loss of the title he scored many international tournament achievements. The best of these were: Moscow 1960, first (+6=5); Moscow 1963, first (+8=7), the first of a run of eight successive victories; Havana 1965, first (+13=5−3); Monte Carlo 1969, first (+5=6) equal with PORTISCH; Moscow 1971, third (+4=13) after KARPOV and STEIN; Teesside 1975, second (+4=9−1) after GELLER; Buenos Aires 1978, second (+4=9) equal with PANNO and VAGANYAN after ANDERSSON; Moscow 1981, second (+3=9−1) equal with KASPAROV and POLUGAYEVSKY after Karpov. At the Las Palmas interzonal, 1982, Smyslov took second place (+6=5−2), a remarkable achievement: at 61 he became the oldest player ever to qualify as a Candidate. His quarter-final match with HÜBNER was drawn (+1=12−1), but Smyslov was awarded victory on the spin of a roulette wheel, the agreed method of tie breaking for this event. He then defeated RIBLI (+3=7−1), but lost to Kasparov in the final.

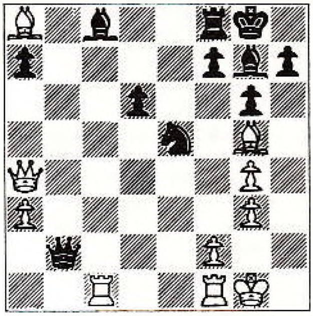
Apart from world championship events Smyslov played in nearly 50 strong international all-play-all tournaments from 1939 to 1981, winning or sharing 15 first prizes and coming below fourth place on only six ocasions. A loyal team player, he competed for his country on many occasions including nine Olympiads, scoring +69=42−2 in all.

Tall, slow-moving, good natured, cheerful, with a placid disposition, Smyslov chooses his words carefully, rarely disparaging others. He makes few enemies and few close friends. His other abiding interest besides chess is singing: in 1950 he narrowly failed when being auditioned for the Bolshoi Opera. While making his greatest tournament achievement (Neuhausen–Zurich 1953) he found time to sing operatic extracts on Swiss radio, and some years later, playing a hard game of LIVING CHESS against Botvinnik, Smyslov sang to an audience of thousands during the interval. He learned much about chess from his father, a strong player, and says that in his youth he was most influenced by the books of TARRASCH and NIMZOWITSCH, masters with a very different approach to the game. Smyslov's style is positional, and certainly less direct than Tarrasch's way of playing. Occasionally Smyslov hesitates during the combinative phase that follows the gain of strategic advantage, not caring to involve himself in the calculation of precise variations although this is well within his capability. Above all he excels at the endgame, and he rightly attributes his victory over Botvinnik in 1957 to his skill in this phase. Smyslov wrote *My Best Games of Chess 1935–57* (1958) which contains 67 games with English text, and an autobiography, *V poiskakh harmonii* (1979).

Smyslov at the Interzonal Tournament, Amsterdam 1964, where he shared first place

Botvinnik–Smyslov 1st match game World Championship 1954 King's Indian Defence

1 d4 Nf6 2 c4 g6 3 g3 Bg7 4 Bg2 0-0 5 Nc3 d6 6 Nf3 Nbd7 7 0-0 e5 8 e4 c6 9 Be3 Ng4 10 Bg5 Qb6 11 h3 exd4 12 Na4 Qa6 13 hxg4 b5 14 Nxd4 bxa4 15 Nxc6 Qxc6 16 e5 Qxc4 17 Bxa8 Nxe5 18 Rc1 Qb4 19 a3 Qxb2 20 Qxa4



20 . . . Bb7 (Black's control of both long diagonals gives him a decisive advantage.) 21 Rb1 Nf3+ 22 Kh1 Bxa8 23 Rxb2 Nxg5+ 24 Kh2 Nf3+ 25 Kh3 Bxb2 26 Qxa7 Be4 27 a4 Kg7 28 Rd1 Be5 29 Qe7 Rc8 30 a5 Rc2 31 Kg2 Nd4+ 32 Kf1 Bf3 33 Rb1 Nc6 White resigns.

SMYSLOV VARIATION, 10 and 14, two sound defences to the ENGLISH OPENING; 33 in the QUEEN'S GAMBIT ACCEPTED, from the game Golombek–Smyslov, Budapest 1952; 184 in the GRÜNFELD DEFENCE, favoured by SMYSLOV in the 1950s; 193, also in the Grünfeld Defence, suggested by ALATORTSEV and developed by Smyslov who played it in the world championship contests of 1948 and 1958; 210 in the KING'S INDIAN DEFENCE; 410, a sound defence to the SPANISH OPENING known before the First World War and developed by Smyslov.

SOKOLSKY OPENING, 5, the ORANG UTAN OPENING, subject of a monograph *Debyut 1 b2–b4* (1963) written by the Soviet player Alexei Pavlovich Sokolsky (1908–69).

SOKOLSKY VARIATION, 477, attack in the EVANS GAMBIT Accepted suggested by ALAPIN in 1903 and advocated by Sokolsky.

SOLKOFF SCORE, an AUXILIARY SCORING METHOD used for tie breaking in SWISS SYSTEM tournaments, and sometimes known as 'sum of opponents' scores' which is what it is. The tied player with the higher total takes the higher place. Ephraim Solkoff (1908–), an American engineer, devised this scoring method in 1949 after disappointment with his placing in a week-end tournament. Had this way of gauging the strength of the opposition been used the tie would have been broken in his favour.

SOLTIS, ANDREW EDEN (1947–), American player and author, International Grandmaster (1980), newspaper reporter, joint winner with SHAMKOVICH of a category 8 tournament, New York 1977. Soltis's books include *The Best Games of Boris Spassky* (1973), which contains 70 games and a short biography, and *The Great Chess Tournaments and their Stories* (1975).

SOLUTION, play that meets the STIPULATIONS of a composition and, in problems involving RETROGRADE ANALYSIS, proof that this play is LEGAL. A problem-solver may also be expected to discover SET PLAY or THEMATIC TRIES, if any; these are sometimes called part of the solution but they should be called PHASES of the problem.

SOLVING TOURNEY, a competition for the solving of studies or problems. In 1977 FIDE inaugurated a world chess solving contest to be held annually; teams representing their countries are required to solve both studies and problems.

SOMOV-NASIMOVICH, YEVGENY NIKOLAYEVICH (1910–42), Soviet study composer, publisher's reader. He began composing at the age of 16, but the promise he showed during the 1930s was cut short by his death in the Second World War. (See IDEAL MATE.)

SONNEBORN–BERGER SCORE, a long forgotten AUXILIARY SCORING METHOD, although the name has erroneously been transferred to the commonly used NEUSTADTL SCORE. In 1886 a London bank clerk, William Sonneborn (1843–1906), wrote to *Chess Monthly* saying that the GELBFUHS SCORE was defective because it did not take into account the quality of the player's own results. He proposed that a player's total score expressed as a fraction of the number of games played should be squared and then added to his Gelbfuhs total. A year later BERGER wrote to *Deutsche Schachzeitung* proposing to alter the Neustadtl Score for the same reason and in the same manner but not using fractions. When Berger discovered that he had been anticipated by Sonneborn, the only difference in their proposals being the way of dealing with fractions, he suggested their method should be called Sonneborn–Berger. They were united in their hostility to the Neustadtl score which ironically now bears their names.

In 1891 Sonneborn again wrote to *Chess Monthly* saying that in addition to the quality of won games the quality of lost games should be taken into account; these should be calculated in the same way as won games and then the two components should be added and the won game component calculated on a percentage of the sum; this percentage is then to be applied to the total number of games played to give the final score. Whatever its merit, this method of scoring, too complicated for acceptance by the chess public, was never used.

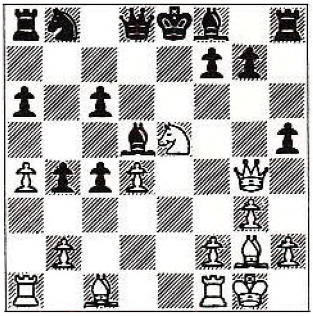
SØRENSEN DEFENCE, 345, a simple and reliable way of declining the DANISH GAMBIT played in the game From–Winawer, Paris 1867. Søren Anton Sørensen (1840–96) was a colonel in the Danish Army and a persistent student of chess.

SØRENSEN GAMBIT, 607 in the KING'S GAMBIT Accepted. (See ROSENTRETER GAMBIT.)

SOSONKO, GENNADY (1943–), International Grandmaster (1976). A native of Siberia, Sosonko moved to Leningrad in the early 1960s, studied the economic geography of the capitalist countries at university, and subsequently became one of KORCHNOI's sparring partners. In 1972 Sosonko emigrated to Israel but soon moved to the Netherlands where he became a professional player, winning the national championship in 1973 and playing for the Dutch team in Olympiads from 1974. He came first (+5=6) equal with GELLER at Wijk aan Zee 1977, and later achieved good results in tournaments of category 13 or stronger: Tilburg 1979, fifth (+3=5−3) equal with LARSEN, SPASSKY, and TIMMAN; London 1980, fourth (+4=7−2) equal with SPEELMAN; Amsterdam 1980, third (+2=12) after KARPOV and Timman; Tilburg 1980, fourth (+1=10) equal with Spassky; and Tilburg 1982, third (+4=5−2) equal with ANDERSSON. His best win was in the category 12 tournament Wijk aan Zee 1981 when he scored +4=8 to share the prize with Timman.

Sosonko–Hübner Tilburg 1979 Catalan Opening

1 d4 Nf6 2 c4 c6 3 g3 d5 4 Bg2 dxc4 5 Nf3 a6 6 0-0 b5 7 Ne5 Nd5 8 Nc3 e6 9 Nxd5 exd5 10 e4 Be6 11 a4 b4 12 exd5 Bxd5 13 Qg4 h5



14 Bxd5 cxd5 15 Qf5 Ra7 16 Re1 Re7 17 Bg5 g6 18 Bxe7 Black resigns.

SOUND. If analysis determines that a COMBINATION cannot be faulted it is said to be sound. Players endeavour to play sound openings, but these are less susceptible to precise analysis and a VARIATION may be regarded as sound at one time and not at another. A composition is said to be sound when the STIPULATIONS can be met and there are no COOKS.

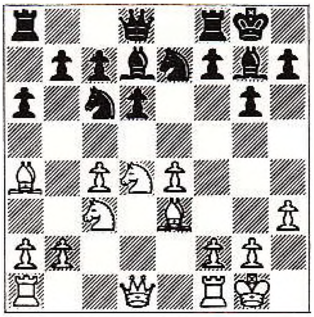
SOZIN ATTACK, 244, variation of the SICILIAN DEFENCE analysed by LEONHARDT before the First World War, advocated by the Russian Veniamin Innokentevich Sozin (1896–1956) around 1930, and popular from the 1950s.

SOZIN VARIATION, 72 in the QUEEN'S GAMBIT Declined, introduced by Sozin in 1925 and standard play since.

SPACE, the area of the board. To gain an advantage in space is to achieve the possibility of moving one's men to more squares than are available to the opponent's men. Not all the squares 'gained' need be controlled—they may simply be inaccessible to the opponent's men. Normally to gain space is to gain MOBILITY and the terms are frequently synonymous. Whether such an advantage is significant will depend on other factors and cannot be determined merely by counting squares. In the opening a player tries to gain space in the centre and if successful he can exploit this in the middle-game. In the endgame there are few pieces to use space or be cramped by lack of it and space becomes less important or relevant only to localized parts of the board.

Keres–Capablanca Buenos Aires Olympiad 1939 Spanish Opening, Steinitz Defence Deferred

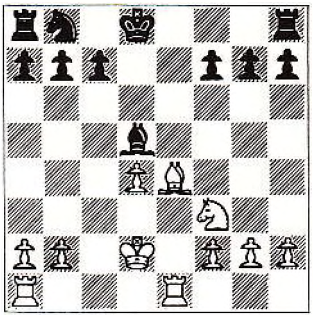
1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 d6 5 c4 Bd7 6 Nc3 g6 7 d4 exd4 8 Nxd4 Bg7 9 Be3 Nge7 10 0-0 0-0 11 h3



White's HALF-CENTRE gives him an advantage in space, in particular a grip on d5. Black will defend by forcing exchanges that reduce the value of the gained space and by undermining White's control of d5 (18 . . . f5). 11 . . . Nxd4 12 Bxd7 Ne2+ (a ZWISCHENZUG that gains time, for White's knight must soon return to its post) 13 Nxe2 Qxd7 14 Bd4 Bxd4 15 Qxd4 Nc6 16 Qd5 Rae8 17 Nc3 Qe6 18 Rad1 f5 19 exf5 Rxf5 20 Rde1 Rxd5 21 Rxe6 Re5! 22 Rxe8+ Rxe8 23 Rd1 Kf7 24 Kf1 Ne5 25 b3 Nd7 26 Nd5 c6 27 Nf4 Re4 28 g3 Ke7 29 Ne2 Nc5 30 f3 Re3 31 Kf2 Rd3 (White no longer controls d5.) 32 Rxd3 Nxd3+ 33 Ke3 Nb4 drawn.

Alekhine–Marshall St Petersburg 1914 Petroff Defence

1 e4 e5 2 Nf3 Nf6 3 Nxe5 d6 4 Nf3 Nxe4 5 d4 d5 6 Bd3 Bd6 7 c4 Bb4+ 8 Nbd2 Nxd2 9 Bxd2 Qe7+ 10 Qe2 Qxe2+ (Black should have played 10 . . . Bxd2+. He is right to make exchanges but he makes them in the wrong order, conceding White a gain in space.) 11 Kxe2 Bxd2 12 Kxd2 Be6 13 cxd5 Bxd5 14 Rhe1+ Kd8 15 Be4



Black must concede more space in the centre, for he cannot defend d5 adequately (15 . . . c6 16 Bxd5 cxd5 17 Re5). White makes use of e4 as a springboard for a rook and attacks successfully on the king's side notwithstanding the exchanges. Space, TIME, and MOBILITY are often closely linked: White could as well be said to have an advantage in time, i.e. an advantage in development. 15 . . . Bxe4 16 Rxe4 Re8 17 Rae1 Rxe4 18 Rxe4 Nc6 19 Rg4 g6 20 Rh4. Play continued 20 . . . Ke7 21 Rxh7 and Black struggled to the 55th move before resigning. He would also have lost a pawn after 20 . . . h5 21 g4.

(See MOBILITY for a game in whch an advantage in space is exploited by a series of MANŒUVRES.) Miguel QUINTEROS, playing Black against RIBLI, Las Palmas 1974, gained space in an unusual way: 1 c4 e5 2 Nc3 d6 3 Nf3 f5 4 d4 e4 5 Nd2 Nf6 6 e3 c6 7 f3 d5 8 Qb3 a6 9 Be2 b5 10 c5 a5 11 a4 b4 12 Nd1 g5 13 Nf2 h5. Black won on the 78th move.

SPACE CHESS, see THREE-DIMENSIONAL CHESS.

SPANISH FOUR KNIGHTS GAME, 452, FOUR KNIGHTS OPENING in which White plays the characteristic Spanish move Bf1–b5. (See RUBINSTEIN.)

SPANISH OPENING, 351, sometimes called the Ruy López Opening, the most famous of all openings. White puts pressure on the centre. Black's e-pawn is not yet seriously endangered but sooner or later he must decide how to defend it or how to obtain some compensation for its loss. He cannot easily strike back in the centre by . . . d5, the usual freeing manœuvre: indeed, any move of his d-pawn at an early stage would cause his queen's knight to be pinned and immobilized. White's grip on the game has spurred the invention of many defences, some of which have been analysed to the 20th move or beyond.

The so-called CLOSE DEFENCE, 392, is Black's most popular choice: he may choose a solid defensive game (395–410) or try the MARSHALL COUNTERATTACK, 411, a pawn sacrifice to gain a powerful initiative, by no means a CLOSE GAME. His next most popular choice is the STEINITZ DEFENCE DEFERRED, 355, and here, too, he has the option of an aggressive counterattack, the SIESTA VARIATION, 357. In the OPEN DEFENCE, 371, Black achieves the counter-thrust . . . d5 at the cost of some disarray in his pawn formation. In all these defences Black plays 3 . . . a6, and he must be prepared to meet the EXCHANGE VARIATION, 414. If he does not play 3 . . . a6 Black usually plays the BERLIN DEFENCE, 430, from which he may transpose to the STEINITZ DEFENCE. Neither is popular.

The Spanish Opening, mentioned in the GÖTTINGEN MS., was recommended by Ruy LÓPEZ and named after his homeland. However the opening was rarely played before the mid-1840s, when players began to understand its strategic significance. Soon the Spanish was one of the most feared openings. STEINITZ tried many experiments in an effort to improve Black's chances, without notable success, but his pioneering pointed the way, and in the early years of the 20th century the Close Defence was developed by CHIGORIN and other leading masters. Although this defence has shorn the Spanish Opening of much of its terror, White retains the initiative for longer than in any other opening. (See BALASHOV; DEFENSIVE CENTRE; FURMAN; GULKO; HALF-OPEN FILE; LEGALL'S TRAP; TEICHMANN; VASYUKOV.)

SPASSKY, BORIS VASILYEVICH (1937–), Soviet player, International Grandmaster (1955), World Champion 1969–72. Born in Leningrad, he learned chess in the Urals where he lived during the Second World War. Meanwhile his parents were divorced and he returned after the war to live with his mother, sister, and elder brother. Joining the chess section of the Palace of Pioneers in 1947, he spent about five hours a day on chess, trained at first by Vladimir Grigorievich Zak (1913–) and from 1951 by TOLUSH. At university he chose to study journalism because that would leave him plenty of time for chess and outdoor sports. He may have been uninterested in academic distinction but he developed a wide range of interests outside chess.

In 1955 he won the World Junior Championship, shared third place (+7=9−3) in the USSR Championship, and qualified as a CANDIDATE in the Göteborg interzonal, a remarkable beginning for an 18-year-old. In the following year he came first (+7=9−1) equal with TAIMANOV (who won the play-off) and AVERBAKH in the USSR Championship, and third (+3=13−2) equal with BRONSTEIN, GELLER, PETROSYAN, and SZABÓ after SMYSLOV and KERES in the Candidates tournament at Amsterdam. In 1959 he came second (+8=9−2) equal with TAL after Petrosyan in the USSR Championship and first (+4=6−1) equal with Bronstein and Smyslov in the international tournament of the Moscow Central Chess Club.

Notwithstanding these achievements Spassky relates that at this time he had no thoughts about the world championship. He noted with dismay the extreme dedication needed for continuing success. A pressing problem was the breakdown of his young marriage. 'We were like bishops of opposite colour', he remarked, and in 1961 he was divorced. Nor had he been able to make a satisfactory relationship with Tolush, his trainer. 'I had no one to turn to at this time except my mother.' He respected Tolush who, he says, had shown him at the age of 14 that chess had something extra besides strategy, 'attack, sacrifice, creative ideas'; but he needed a friend. He found one in BONDAREVSKY who became his trainer in 1961 and whose encouragement was the foundation of Spassky's later successes. His climb to the top began with five excellent firsts: USSR Championship, Baku 1961, category 13 (+10=9−1); USSR Championship, Leningrad 1963 (+5=14), equal with STEIN (who won the play-off) and KHOLMOV; Belgrade 1964 (+9=8); Moscow zonal tournament 1964, category 15 (+4=6−2), ahead of Stein, KORCHNOI, and Geller; Amsterdam interzonal 1964 (+13=8−2) equal with LARSEN, Smyslov, and Tal. A Candidate for the second time,

Spassky winning the USSR Championship, 1973

Spassky defeated Keres (+4=4−2), Geller (+3=5), and Tal (+4=6−1) to become challenger. He lost the title match against Petrosyan in 1966 by the narrowest of margins (+3=17−4).

At Santa Monica in the same year Spassky won his second category 15 tournament (+5=13) ahead of FISCHER, Larsen and Petrosyan. Victories at Beverwijk 1967 (+7=8) and Sochi 1967 (+5=10) were followed by a series of Candidates matches in which he defeated Geller (+3=5), Larsen (+4=3−1), and Korchnoi (+4=5−1); and in 1969 he defeated Petrosyan (+6=13−4) to become World Champion.

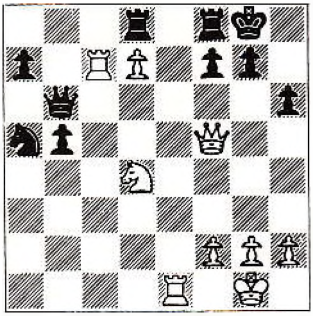
Naturally polite, with a friendly disposition, Spassky liked to meet people and he became one of the most popular of all champions. Of athletic build, 'the most handsome champion since CAPABLANCA', he charmed the ladies too. (He had married again in the 1960s.) His style of play, which has been compared to ALEKHINE's, was, BOTVINNIK said, universal: he could and did play every kind of game, and his games were often characterized by lively tactics. In Spassky the Russians hoped they had a champion who would defeat Fischer, whom all expected to be the next challenger. At Leiden 1970 he had his third victory in a category 15 tournament (+2=10) and at Amsterdam in the same year he came first (+8=7) equal with POLUGAYEVSKY. In the 1972 world championship match he could not withstand Fischer's fierce onslaught although he fought valiantly to the end, and he lost the title. In spite of his outward calm, his poker face at the board, he felt keenly the heavy responsibility of defending his country's prestige.

In 1973 Spassky won the USSR Championship (+7=9−1) for the second time. A Candidate in 1974, he defeated R. BYRNE (+3=3) and then lost to KARPOV in the semi-final. Around this time his second marriage ended in divorce, and in 1975 he married a French diplomat and went to live in Paris, but he retained his Soviet citizenship. He was not crushed by his loss of the title. His tournament results were not consistently good, but this pattern had always characterized his chess career. A Candidate for the fifth time in 1977, he defeated HORT (+2=13−1) and PORTISCH (+4=9−2) but lost the final match to Korchnoi. His play may have lost some of its sparkle; even so he came first (+6=8−1) equal with Karpov in a category 14 tournament, Bugojno 1978, a result comparable to his earlier successes. Two years later he won a category 12 tournament at Baden (+6=9) equal with BELYAVSKY, and in 1983 he was first (+3=7) at Linares, half a point ahead of Karpov and ANDERSSON. From 1953 to 1981 he played in 40 strong international all-play-all tournaments, winning or sharing 14 first and 5 second prizes; he won the USSR Championship twice; and he played for his country in seven Olympiads from 1962 to 1978. (See DANGEROUS DIAGONAL.)

B. Cafferty, *Spassky's 100 Best Games* (1972) contains a biography.

Spassky–Petrosyan 5th match game World Championship 1969 Queen's Gambit Declined, Semi-Tarrasch Variation

1 c4 Nf6 2 Nc3 e6 3 Nf3 d5 4 d4 c5 5 cxd5 Nxd5 6 e4 Nxc3 7 bxc3 cxd4 8 cxd4 Bb4+ 9 Bd2 Bxd2+ 10 Qxd2 0-0 11 Bc4 Nc6 12 0-0 b6 13 Rad1 Bb7 14 Rfe1 Rc8 15 d5 exd5 16 Bxd5 Na5 17 Qf4 Qc7 18 Qf5 Bxd5 19 cxd5 Qc2 20 Qf4 Qxa2 21 d6 Rcd8 22 d7 Qc4 23 Qf5 h6 24 Rc1 Qa6 25 Rc7 b5 26 Nd4 Qb6



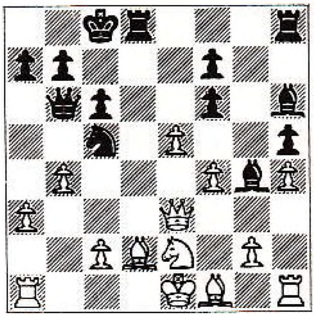
27 Rc8 (White threatens 28 Rc8 Qxd4 29 Rxf8+ Rxf8 30 Rxf8+ Kxf8 31 Qc5+ Qxc5 32 d8=Q mate.) 27 . . . Nb7 28 Nc6 Nd6 29 Nxd8 Nxf5 30 Nc6 Black resigns.

SPASSKY VARIATION, 161, the LENINGRAD VARIATION of the NIMZO-INDIAN DEFENCE; 177, line in the KING'S INDIAN DEFENCE known since the game Stoltz–Kashdan, Bled 1931.

SPEELMAN, JONATHAN SIMON (1956–). British champion in 1978, Speelman played at Mexico City later that year in the English team that won (ahead of the USSR) the world's first youth teams (under 26) championship. Two good performances in 1980, a score of +5=5−3 to share fourth place in the category 13 London tournament and a second place (+6=7) at Maribor, brought him the title of International Grandmaster (1980). His subsequent achievements include: Dortmund 1981, first (+5=6) equal with FTÁČNIK and KUZMIN; Hastings 1981–2, second equal with SMYSLOV after KUPREICHIK; and London 1982, category 14, +2=10−1 to share fourth place. An excellent analyst, Speelman has written several books, among them *Best Chess Games 1970–1980* (1982).

M. Mikhalchishin–Speelman Frunze 1979 Caro–Kann Defence, Knight Variation

1 e4 c6 2 d4 d5 3 Nc3 dxe4 4 Nxe4 Nf6 5 Nxf6+ gxf6 6 Ne2 h5 7 h4 Bg4 8 Qd3 e5 9 Be3 Na6 10 a3 Qa5+ 11 Bd2 Qb6 12 dxe5 Nc5 13 Qe3 0-0-0 14 b4 Bh6 15 f4



15 . . . Rxd2 16 Qxd2 Ne4 17 Qd4 Qxd4 18 Nxd4 Bxf4 19 Nf3 Ng3 20 Rh3 Bxh3 21 gxh3 Nxf1 22 Kxf1 fxe5 23 Ng5 Rg8 24 Nxf7 e4 25 Ng5 Bxg5 26 hxg5 Rxg5 27 Re1 Rg3 28 Rxe4 Rxh3 29 Ke2 Rxa3 30 Rh4 Ra4 31 Kd3 b6 32 c3 a5 33 Kc4 axb4 34 Kb3 Ra5 35 Kxb4 Rg5 36 c4 Kb7 37 Rf4 Rg4 38 Rf7+ Ka6 39 Kb3 Rg3+ 40 Kb4 c5+ 41 Ka4 Rc3 42 Rf4 Rxc4+ White resigns.

SPIELMANN, RUDOLF (1883–1942). Viennese professional player who spent most of his adult life in Germany, competitor in more than 100 tournaments and more than 50 matches. At St Petersburg 1909 he shared third place with DURAS after LASKER and RUBINSTEIN. He won the Abbazia tournament 1912 in which everyone had to play the KING'S GAMBIT Accepted. (TARTAKOWER called him the last knight of the King's Gambit.) In the same year Spielmann came second (+8=8−3) equal with NIMZOWITSCH after Rubinstein at the category 13 San Sebastián tournament. Spielmann's first major tournament success after the First World War (during which he served in the Austrian army) was first prize (+6=3−3) in a quadrangular contest with BOGOLJUBOW, RÉTI, and Rubinstein, Stockholm 1919 (about category 13). Three years later he came second (+11=7) equal with ALEKHINE after Bogoljubow at Pieštʼany, and came first (+6=6−1) equal with Réti ahead of Rubinstein at Teplitz-Schönau.

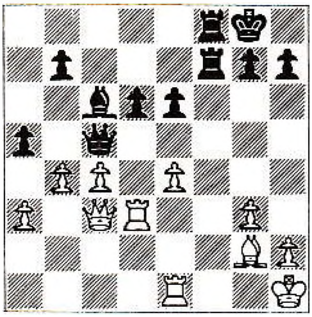
Spielmann was not a follower of the HYPERMODERN movement that was so popular at the time. He sought an open game, preferring direct attack against the enemy king. With a reputation of being one of the world's best masters of attack he admitted that his combinative play was often intuitive, not fully calculated. If his tactics were unsuccessful he tended to lose confidence, and a fine success was sometimes followed by a dismal failure. He attempted to master the defects of his style, improving his judgement of attacking possibilities, his endgame skill, and his technique with some success, and in the late 1920s he could be ranked as ninth or tenth in the world. During this period he had outstanding results in three major tournaments: Semmering 1926, first (+10=6−1) ahead of Alekhine, VIDMAR, Nimzowitsch, and Rubinstein; Berlin Oct. 1928, about category 14, third (+3=7−2) after CAPABLANCA and Nimzowitsch; and Carlsbad 1929, second (+11=7−3) equal with Capablanca, whom he defeated, after Nimzowitsch ahead of Rubinstein, EUWE, Vidmar, and Bogoljubow. Spielmann continued his tournament play during the 1930s with moderate results. Escaping from the Nazis (for he was a Jew) he went to Sweden, where he spent the last three years of his life. His match career included many victories against strong opponents: LEONHARDT, 1906 (+6=5−4); Nimzowitsch, 1908 (+4=1−1); MIESES, 1910 (+5=2−1); Réti, 1910 (+4=1) and 1921 (+3=3); Tartakower, 1910 (+3=1−2) and 1921 (+3=1−2); STÅHLBERG, 1930 (+4=1−1); STOLTZ, 1930 (+3=1−2) and 1932 (+4=1−1); PIRC, 1931 (+3=6−1); and Bogoljubow, 1932 (+4=2−3).

In contrast to the aggressiveness of his play Spielmann was a man of mild temperament and friendly disposition. He regarded the game as an art, the beauty subsisting in SACRIFICE and combinative play. The best of his few books, *Richtig Opfern!* (1936), was translated and published as *The Art of Sacrifice* the same year. He contributed to the last edition of Bilguer's HANDBUCH and was co-author of the last edition of COLLIJN's *Lärobok*.

J. L. Spence, *The Chess Career of Rudolph Spielmann* (3 vols., 1969–74) contains 242 games.

Rubinstein–Spielmann San Sebastián 1912 Dutch Defence

1 d4 e6 2 c4 f5 3 Nc3 Bb4 4 Bd2 Nf6 5 g3 0-0 6 Bg2 d6 7 a3 Bxc3 8 Bxc3 Nbd7 9 Qc2 c5 10 dxc5 Nxc5 11 Nf3 Nce4 12 0-0 Bd7 13 Rfd1 Rc8 14 Bxf6 Qxf6 15 Qb3 Rc7 16 Ne1 Nc5 17 Qb4 f4 18 Nd3 fxg3 19 fxg3 Nxd3 20 Rxd3 Qf2+ 21 Kh1 Bc6 22 e4 Rcf7 23 Re1 a5 24 Qc3 Qc5 25 b4



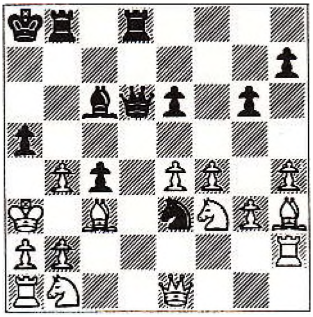
25 . . . Bxe4 26 Rxe4 Rf1+ 27 Bxf1 Rxf1+ 28 Kg2 Qf2+ 29 Kh3 Rh1 30 Rf3 Qxh2+ 31 Kg4 Qh5+ 32 Kf4 Qh6+ 33 Kg4 g5 34 Rxe6 Qxe6+ 35 Rf5 h6 36 Qd3 Kg7 37 Kf3 Rf1+ 38 Qxf1 Qxf5+ 39 Kg2 Qxf1+ 40 Kxf1 axb4 41 axb4 Kf6 42 Kf2 h5 White resigns.

SPIELMANN VARIATION, 665 in the ALEKHINE DEFENCE, from the 3rd match game Spielmann–Landau, 1933; 148 in the NIMZO-INDIAN DEFENCE played three times by SPIELMANN at the Carlsbad tournament 1929, but known since the game Grünfeld–Sämisch, Vienna 1922. (See BOGOLJUBOW.)

SPIKE OPENING, 697, graphic name for the GROB OPENING.

SPITE CHECK, a check given by a player as a means of delaying the checkmate of his king and usually having no other purpose; but on occasion not without guile.

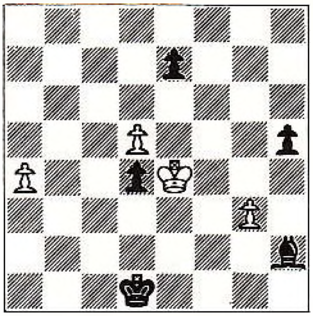
SPURIOUS GAMES, games that are wholly or partly unauthentic. These are not a recent phenomenon. Compilers of MANSŪBĀT collections in the 9th and 10th centuries frequently claimed that their compositions occurred in play, and the 17th-century games given by GRECO may be equally fictitious. (By adding to his opening variations to make complete games his manuscripts would have become more saleable.) More reprehensible are the claims made by Deacon and GOSSIP in the 19th century. They would analyse with great masters testing various lines of play, would select one of these, doctor it, and present it as a game won against a famous player. In this manner Frederick Deacon (*fl.*1860) claimed victories against MORPHY and STEINITZ thus becoming both notorious and unpopular. There have been many short and brilliant spurious games. Prince Andre Dadian of Mingrelia (1850–1910) published many wins against well known and usually impecunious masters of his time. At least he paid for his games. A casual game J. H. Blake–J. A. Hooke played in 1888 probably at the City of London Club and published in the *Glasgow Weekly Herald* 8 Sept. 1888 went as follows: 1 e4 e5 2 Nf3 d6 3 Bc4 f5 4 d4 Nf6 5 Nc3 cxd4 6 Qxd4 Bd7 7 Ng5 Nc6 8 Bf7+ Ke7 9 Qd5 h6 10 Bg6 Ne5 11 b3 hxg5 12 Qxe5+ dxe5 13 Ba3+ Ke6 14 exf5 mate. Instead of 9 Qd5 White could have won by 9 Qxf6+ Kxf6 10 Nd5+ Ke5 11 Nf3+ Kxe4 12 Nc3 mate, and this shortened version appeared in many collections although Blake himself never claimed to have won this way. A well known BREVITY 1 d4 Nf6 2 Nd2 e5 3 dxe5 Ng4 4 h3 Ne3 White resigns is said in many books to have been played between A. Gibaud and F. Lazard in the Paris championship 1924. Gibaud did not play these moves, nor was such a game played in the Paris championship. In 1929 Lazard recalled a game played against a 'strong player' in 1922: 1 d4 d5 2 b3 Nf6 3 Nd2 e5 4 dxe5 Ng4 5 h3 Ne3 White resigns, but his memory was probably at fault. In June 1921 ZNOSKO-BOROVSKY reported a SKITTLES game played in Paris 'last year': 1 d4 d5 2 Nf3 Bg4 3 Ne5 Nf6 4 Nxg4 Nxg4 5 Nd2 e5 6 h3 Ne3 White resigns. This may be the true version. Gibaud recalled playing a game like this in which his attention was momentarily diverted by the arrival of his friend Muffang. Sometimes a game is 'improved' by a player to provide a more artistic finish. For his books ALEKHINE doctored several of his games in this way.



Several remarkable INTERFERENCE variations occur after 1 . . . Qxb4+ 2 Bxb4 Rd2: 3 Qxd2 Nc2+ 4 Qxc2 axb4 mate, 3 Rxd2 axb4 mate, and 3 Bxd2 Nc2 mate. This widely published finish was said to have been played in a game Koskinen–Kasanen, Helsinki, 1967. The players later admitted that the given position was 'composed' from a similar situation that arose in a friendly encounter.

Not to be outdone by ALEKHINE's spurious claim to have played a game with five queens on the board (*My Best Games of Chess 1908–1923*, p. 69) some members of the Sydney University Chess Club published the following game, allegedly played between Sumpter and King in 1965. 1 e4 c5 2 Nf3 Nc6 3 d4 cxd4 4 Nxd4 e6 5 Nc3 Qc7 6 Be2 a6 7 0-0 b5 8 Kh1 Nf6 9 f4 b4 10 e5 bxc3 11 exf6 cxb2 12 fxg7 bxa1=Q 13 gxh8=Q Qxa2 14 Qxh7 a5 15 h4 a4 16 h5 a3 17 h6 Qb1 18 Qg8 a2 19 h7 a1=Q 20 h8=Q Qb4 21 Be3 Nxd4 22 Bxd4 Q1a3 23 Bh5 d5 24 f5 Ba6 25 fxe6 0-0-0 26 Rxf7 Qca5 27 c3 Qd6 28 Bg4 Re8 29 e7+ Kb8 30 exf8=Q Black resigns. This game, later admitted by its inventors to be spurious, appeared in several publications including I. Chernev's *Wonders and Curiosities of Chess* (1974). Sometimes a player invents a finish to a non-existent game, as was probably true of Labone's position given under FAMILY CHECK.

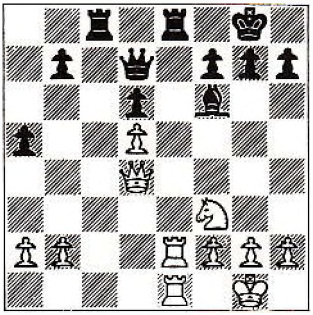
Claims that a STUDY has occurred in play are palpably false. The chances of this happening are infinitesimal, for the exceptional play that characterizes a good study occurs in only one of many millions of similar-looking positions.



This is a study by Georg Bernhardt (1892–1964), *Wiener Schachzeitung*, 1923. White draws by 1 d6 cxd6 2 Kd3 Bxg3 3 a5 d5 4 a6 Bb8 5 a7 Bxa7 stalemate. Given in *Chess Life and Review*, 1975, as the end of a game between Pape and Roth played in West Germany, this position has already appeared in chess books as a genuine game. Equally false is the claim made by I. Chernev in *The Fireside Book of Chess* (1949) that the position (FORSYTH NOTATION) 6K1/3r3r/5kn1/5p2/5P2/6N1/8/4R1R1 occurred in a game Jørgensen–Sørensen, 1945. White mates in three beginning 1 Nh5+ Rxh5 2 Rxg6+. How could the players possibly have arrived at such an unusual position? In fact this is a 9th-century *mansūba* by al-ʿADLĪ.

There are several known instances of the misrepresentation of genuine games. A story about Napoleon includes the score of a game he allegedly played against Count Bertrand; this was a game played by the author Hugh Alexander Kennedy (1809–78) against OWEN. Tournament players who no longer have the chance of a prize, or wish to make an agreed draw, sometimes concoct a game and play out the moves, subsequently passing it off as a genuine game. There have been instances of this being done to set up some kind of record, e.g. the longest game yet played.

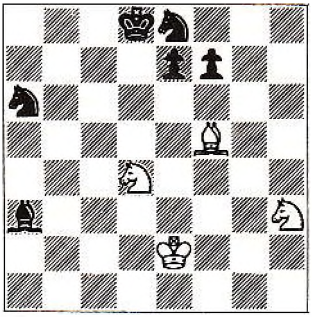
The following game, famous on account of its brilliant finish, was allegedly played between E. Z. Adams (White) and C. TORRE at New Orleans in 1920 and was first published in the *American Chess Bulletin* 1925. Philidor Defence 1 e4 e5 2 Nf3 d6 3 d4 exd4 4 Qxd4 Nc6 5 Bb5 Bd7 6 Bxc6 Bxc6 7 Nc3 Nf6 8 0-0 Be7 9 Nd5 Bxd5 10 exd5 0-0 11 Bg5 c6 12 c4 cxd5 13 cxd5 Re8 14 Rfe1 a5 15 Re2 Rc8 16 Rac1 Qd7 17 Bxf6 Bxf6 18 Qg4 Qb5 19 Qc4 Qd7 20 Qc7 Qb5 21 a4 Qxa4 22 Re4 Qb5 23 Qxb7 Black resigns. Research by the American Dale Alden Brandreth (1931–) in 1982 strongly suggests that this was a spurious game, an invention by C. Torre who nominated his teacher and friend Edwin Ziegler Adams (1885–1944) the winner. (See PLAGIARISM.)



SQUARE, see BOARD.

SQUARE OF THE PAWN, see QUADRANT.

SQUARE VACATION, a composition term: the removal of a man from a square, usually so that it may be occupied by another man.



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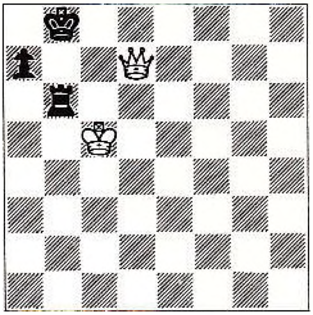
A study by HERBSTMAN that won second prize in the *Shakmaty v SSSR* tourney, 1956. 1 Ng5 Nd6 2 Nxf7+ Nxf7 3 Ne6+ Ke8 4 Bg6 (White threatens 5 Ng5.) 4 . . . Bc1 5 Bd3 Nb8 6 Bb5+ Nd7 7 Kd1 (square vacation) 7 . . . Bh6 8 Be2, a POSITIONAL DRAW. Black cannot free his game, for if he were to move either knight a check from the white bishop would drive it back.

SQUEEZE, a position in which one player must give ground only because he is obliged to move, as distinct from a ZUGZWANG when whoever has the move would be at a disadvantage. The position White Kd6 and Pc7, Black Kc8 is a zugzwang: White to play would only draw, Black to play would lose, i.e. having the move would be disadvantageous for both Black and White. On the other hand the position White Kc7, Pb6 and Be2, Black Kc5 and Bc8 would be a squeeze: if Black were to move the pawn could be promoted and if White were to move he could make a WAITING MOVE (e.g. Bd3) with the same result; i.e. only Black is at a disadvantage because he has to move. For practical purposes zugzwangs and squeezes occur only in the endgame; both are characterized by the absence of direct threats, both are abnormal in the sense that for the greater part of a game players want to gain rather than lose time.



A position from the game Tartakower–Rossolimo, Venice 1949. Black is in a squeeze. (If it were White's turn to play he could LOSE THE MOVE, 1 Qd8+ Kb7 2 Qd5+ Kb8 3 Qd7.) The object of the squeeze is to force Black to move his rook from its safe position. Play continued 1 . . . Rh6 (1 . . . Ka8 2 Qc8+ Rb8 3 Qc6+ Rb7 4 Kd6 and White wins the pawn or checkmates.) 2 Qc8+ Kb7 3 Qe7+ Ka6 4 Qg7 Rc6 5 Qd7 Rb6 (White now loses the move to set up another squeeze, again forcing the rook to move away.) 6 Qc8+ Ka5 7 Qc7 Ka6 8 Qd7 (the squeeze) 8 . . . Rb2 9 Qd3+ Kb7 10 Qf3+ Kc8 11 Qf8+ Kb7 12 Qg7+ Black resigns.

STÅHLBERG, ANDERS GIDEON TOM (1908–67), International Grandmaster (1950), International Arbiter (1951), Swedish player who ranked among the world's best ten for a few years after the Second World War. In the 1930s he achieved two good match victories, against SPIELMANN in 1933 (+3=4−1) and against NIMZOWITSCH in 1934 (+4=2−2); he also had two good tournament results: Dresden 1936, about category 12, third (+4=3−2) equal with MARÓCZY after ALEKHINE and ENGELS; and Stockholm 1937, second (+4=5) after FINE. In 1938 he drew a match against KERES (+2=4−2). From 1929 to 1939 Ståhlberg won the Swedish Championship 11 times consecutively and played in seven Olympiads. After the last, Buenos Aires 1939, when war in Europe had begun, he remained in Argentina, where he achieved three notable tournament wins: Mar del Plata 1941 (+9=8) ahead of NAJDORF and ELISKASES; Buenos Aires 1941, a double-round event (+9=4−1), a tie with Najdorf; and Buenos Aires 1947, about category 14 (+6=4), ahead of Najdorf, Eliskases, and EUWE.

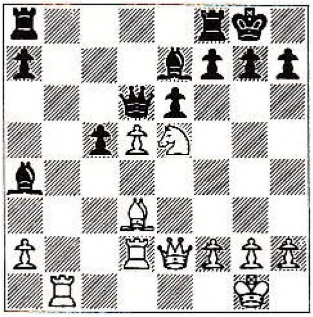
In 1948 Ståhlberg returned to Europe and in the next five years he achieved several good results in tournament play: Saltsjöbaden 1948, an interzonal of about category 14, a score of +4=13−2 to share sixth place and to become a CANDIDATE; Budapest 1950, a category 16 Candidates tournament, seventh; Amsterdam 1950, third (+9=9−1) after Najdorf and RESHEVSKY; Budapest 1952, third (+7=8−2) equal with BOTVINNIK and SMYSLOV after Keres and GELLER; and the interzonal at Saltsjöbaden 1952, equal fifth, again qualifying as a Candidate. He made only a modest score in the Candidates tournament of 1953: in his mid forties, he was now overtaken by a new generation of strong players. He continued to play in Olympiads (from 1952 to 1966) and other international events, and was chief arbiter for five world championship matches (1957–63). In Leningrad to take part in a tournament, he collapsed and died before play began.

A linguist, a man of wide interests, Ståhlberg liked good living, and he also liked other games such as contract bridge at which he excelled. Either his fondness for such diversions or the intervention of war may have hindered the full development of his correct and classical style. (See SIMULTANEOUS DISPLAY.)

His most popular book *Schack och schackmästere* (1937) was revised in 1952 and then translated into English as *Chess and Chessmasters* (1955). He also published a collection of 53 of his own games in *I Kamp med Världseliten* (1958).

Ståhlberg–Szabó Helsinki Olympiad 1952 Queen's Gambit Declined, Semi-Tarrasch Variation

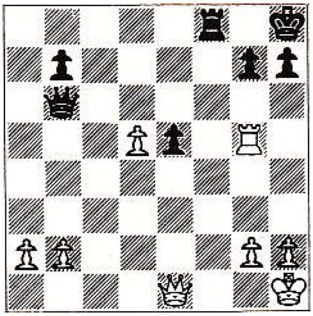
1 Nf3 Nf6 2 c4 e6 3 Nc3 d5 4 d4 c5 5 cxd5 Nxd5 6 e3 Nc6 7 Bc4 cxd4 8 exd4 Nxc3 9 bxc3 Be7 10 0-0 0-0 11 Qe2 b6 12 Rd1 Na5 13 Bd3 Bb7 14 Bf4 Qd5 15 Rab1 Bc6 16 Be5 Ba4 17 c4 (the HANGING PAWNS spearhead the attack) 17 . . . Qd7 18 Rd2 Nc6 19 d5 Nxe5 20 Nxe5 Qd6 21 c5 bxc5



22 Nxf7 Rxf7 23 dxe6 Kf8 24 exf7 Rd8 25 Rc1 Rd7 26 Qe4 Qh6 27 Rb2 Black resigns.

STÅHLBERG VARIATION, 73. Analysed by STÅHLBERG in 1933, played by him in his 5th match game against SPIELMANN in the same year, this line in the QUEEN'S GAMBIT Declined became popular after its use by CAPABLANCA against LEVENFISH, Moscow 1935.

STAIRCASE MOVEMENT, a manœuvre in which a queen or rook is moved in a diagonal direction by means of short orthogonal moves. (See LADDER MATE.)



A position from the game N. Łowcki–Tartakower, Jurata 1937. After Black's staircase movement 32 . . . Qb5 33 Kg1 Qc5+ 34 Kh1 Qc4 35 Kg1 Qd4+ 36 Kh1 play continued 36 . . . Qe4 37 Qc1 Qd3 38 Kg1 Qd4+ 39 Kh1 Qd2 and White resigned.

STAKES. In the 19th century matches were usually played for stakes. For the STANLEY–Rousseau match of 1845, which could be regarded as the first event to decide a national championship, the stakes were $1,000. STAUNTON played SAINT-AMANT in 1843 for stakes of £100. In 1858 MORPHY defeated LÖWENTHAL, then struggling to earn a living at chess, and used his winning stake of £100 to furnish Löwenthal's house. STEINITZ played most of his matches for stakes which were usually raised by sponsors, the winner customarily receiving part of, perhaps half, the winning stake. When he played BIRD in 1866 he gave stake-odds of 4:3, probably raising his own money. That the winner should take all became unacceptable as the number of professional players increased and in all important matches since 1886 the losers have received some payment. Record stakes were raised for the world championship match of 1972, FISCHER receiving $156,250, SPASSKY $93,750.

STALE, an old word for stalemate; to give or to undergo stalemate.

STALEMATE, a position in which a player whose turn it is to move is neither in check nor able to make a move; to put a player in such a position. Stalemate ends the game, which is then drawn. (Neither player can subsequently lose on time.)

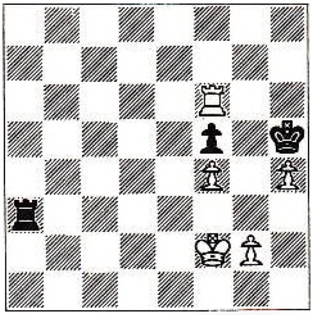
In practice stalemate occurs only in the endgame, a drawing resource for the defender. (See BISHOP OF THE WRONG COLOUR for one of the best-known examples.) The following positions, given in FORSYTH NOTATION, show some of the basic endgames which are drawn by stalemate regardless of whose turn it is to play:

K7/2k5/P7/40. 1 a7 Kc8, or 1 Ka7 Kc8 2 Kb6 Kb8 3 a7+ Ka8 4 Ka6.

k7/1p1K4/1P6/40. 1 Kc8 or 1 Kc7. Add a white bishop and the position is still drawn.

k7/B2K4/1P6/40. (L. Paulsen–Metger, Nuremberg 1888) 1 Kc6 or 1 Kc7, or 1 Bb8 Kxb8 2 Kc6 Kc8 3 b7+ Kb8 4 Kb6.

8/4K1k1/6Pp/7P/32. (Najdorf–Kotov, Saltsjöbaden interzonal 1948) 1 Ke6 Kh8 2 Kf6 Kg8 3 g7 Kh7 4 Kf7.



A position from the game Reshevsky–Geller, Candidates tournament 1953. Black's rook becomes a DESPERADO. The game was drawn after 53 g3 Rf3+, and would also have been drawn after 53 Rxf5+ Kxh4 54 Rg5 Ra2+ 55 Kg1 Ra1+ 56 Kh2 Rh1+.

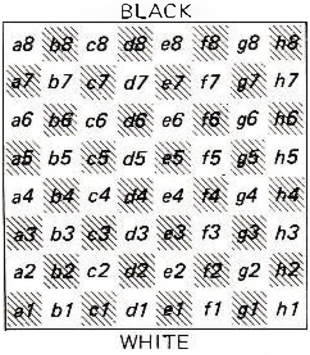
Stalemate often comes as a surprise and is a familiar theme for study composers. (For examples see HERBSTMAN, KASPARYAN, KUBBEL, PIN-STALEMATE, RUSINEK, TEMPO-PLAY, and UNDERPROMOTION.)

Attitudes towards stalemate have varied over the centuries. In some eastern countries it is not allowed (as is the case in SHOGI). LUCENA said it was an inferior win for the player giving it. In 1614 Saul said, 'You shall understand that a stale is a lost game by him that giveth it, and no question to be made further therof', for he regarded it as a dishonourable thing to give. Despite PHILIDOR's efforts this remained the rule in England until, under SARRATT's influence, it was given as a draw in the London Chess Club laws of 1807 which remained for half a century as a *de facto* standard.

STAMMA, PHILLIP (*fl.* 1745), chess-player from Aleppo, probably of Greek origin. In Paris in the 1730s he published *Essai sur le Jeu des Échecs* (1737), a book containing 100 problems. Unable to make a livelihood in France, he travelled to London where he played chess at the fashionable Slaughter's coffee house. Influential friends, notably Lord Harrington, previously BERTIN's patron, secured him the appointment of Interpreter of Oriental Languages by Royal Warrant dated 14 Aug. 1739 and signed by George II, a post carrying a salary of £80 a year. In 1745 he published *The Noble Game of Chess* containing the 100 problems plus 74 opening variations. He was still in London in 1747 when he played and lost a match against PHILIDOR; these two also played the Duke of Rutland's Chess (a form of GREAT CHESS) at which Philidor again proved the better player. Stamma's subsequent whereabouts are not known. He may have travelled to Oxford around 1764, for Sir William Jones, chess-player and creator of CAISSA, mentioned that at this time he invited a Syrian from London to teach him Arabic.

Of the game Stamma writes: 'If you bring out your pieces too soon, before you have opened their Road, they will confine your *Pawns*, and croud your Game . . . in general it is best to bring out your Pieces under the Protection of your *Pawns* . . .' He advocates both the QUEEN'S GAMBIT and the BIRD ATTACK. His interest in pawn play and QUEEN'S SIDE manœuvring indicates his preference for a positional game rather than the direct attacks recommended by most of his predecessors. In the CENTRE GAME he recommends the PAULSEN ATTACK. His 100 problems are similar in kind to the MANṢŪBĀT of the old game, but using modern pieces. The problems ('about 18 are worthy of notice', writes PONZIANI) were reprinted many times, most recently in 1979; they may have reawakened interest in the problem art but they show little advance in its development. He gives a few interesting facts about the old game with which he was familiar in his youth, and from which perhaps he derived his positional approach to the game. His were the first books of the modern game in which STANDARD NOTATION was used.

STANDARD NOTATION, a method of recording the moves of a game, sometimes known as CO-ORDINATE NOTATION (of which it is an example), algebraic notation, or more rarely continental notation. Files are identified alphabetically, ranks numerically, and each square is uniquely named by its file letter and rank number in that order.



a8	b8	c8	d8	e8	f8	g8	h8
a7	b7	c7	d7	e7	f7	g7	h7
a6	b6	c6	d6	e6	f6	g6	h6
a5	b5	c5	d5	e5	f5	g5	h5
a4	b4	c4	d4	e4	f4	g4	h4
a3	b3	c3	d3	e3	f3	g3	h3
a2	b2	c2	d2	e2	f2	g2	h2
a1	b1	c1	d1	e1	f1	g1	h1

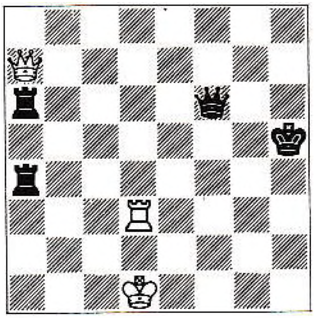
On account of its clarity and brevity standard notation has become increasingly popular in the last two and a half centuries and is now the only notation recognized by FIDE for OVER-THE-BOARD play. It is also the only one used on chess-playing COMPUTERS. There are two main versions: full, in which both departure and arrival squares are named; and abbreviated, in which the departure square is named only when essential. In the former the moves of the KING'S KNIGHT GAMBIT would be written 1 e2–e4 e7–e5 2 f2–f4 e5xf4 3 Ng1–f3, in the latter 1 e4 e5 2 f4 ef 3 Nf3. In both the symbols for pieces are given and the symbol for pawn omitted. There are versions that fall between these two, e.g. 1 e4 e5 2 f4 exf4 3 Nf3 as used in this book. In abbreviated notation checks (+) as well as capture signs (× or :) are often omitted. Information about the departure square is necessary if two pieces of the same kind could be moved to the arrival square. Suppose White moves a knight to c3; if his two knights were on a2 and b5 the move would be rendered Nac3 or Nbc3, or if his knights were on a2 and a4 N2c3 or N4c3. For EN PASSANT captures the arrival square is given. For example, after 1 d4 c5 2 d5 e5 White could capture *en passant* 3 d5xc6 ep or de6. (Only in the specialized field of RETROGRADE ANALYSIS would this move be shown as d5xe5 ep.) The symbol for pawn is sometimes given in annotations, e.g. Pe4 instead of e4, so as to make clear that a move and not the square is intended.

Standard notation is particularly valuable to those who read widely as it is substantially the same in all languages. Countries such as the USSR which have the Cyrillic alphabet use the Latin alphabet for this purpose. There are minor differences of usage. Where Soviet books give Cf1:c4 or C:c4 Germans would write Lf1–c4: or Lc4: and the English version would be Bf1xc4 or Bxc4. (See NOTATION.)

STANLEY, CHARLES HENRY (1819–1901), player from Brighton in England who gave a powerful impetus to chess in America. H. W. Popert (*fl.*1835), a strong Hamburg player temporarily resident in London and STAUNTON'S match opponent in 1840, gave lessons to Stanley who, receiving pawn and move, defeated Staunton in 1841 (+3=1−2). About two years later Stanley moved to the USA where he defeated the strongest players in New York and launched America's first chess column in *The Spirit of the Times* (1 March 1845–4 Oct. 1848). The column contains the first chess problem to be published in America. In a match for a stake of $1,000 he defeated the New Orleans bank clerk Eugène Rousseau (+15=8−8). MORPHY attended, and the match may well have inspired his interest in the game. The following year Stanley published *Thirty-one Games at Chess*, America's first book of a match, became secretary of the New York chess club, and founded the *American Chess Magazine* (1846–7). This and *The Chess Palladium and Mathematical Sphinx* share the distinction of being America's first chess journals. He edited a chess column in *The Albion* (1848–56) and through this he met and assisted LÖWENTHAL, a penniless refugee, in 1849. Matches with Löwenthal in 1850 and SAINT-AMANT in 1852 were drawn (+3−3, +4−4). A minor problemist, originator of one kind of FOCAL PLAY, Stanley promoted America's first composing tourney in 1855.

In the same year he became involved in a diplomatic incident. The British were attempting to recruit Americans as soldiers for the Crimean War, an activity illegal in the USA. Dapper, demonstrative, sociable, 'fond of puns but otherwise an entertaining conversationalist', Stanley had a fondness for drink, which made him even more loquacious. After some hard drinking he revealed information to an American agent, linking the illegal recruitment with British consular staff with whom Stanley was connected. The result was a diplomatic breach, but in spite of his indiscretion he stayed in the USA. When Morphy arrived in New York for the tournament of 1857 Stanley was considered to be the American champion, but after the tournament he lost a match to Morphy although receiving odds of pawn and move (=1–4). In honour of the younger man Stanley, who had married in 1850, named his daughter Paulina, and in 1859 he brought out a book, *Morphy's Match Games*. The admiration was not mutual: Morphy sent his winnings from their match to Mrs Stanley who was in some need. 'Stanley would have drunk it all up' said a friend. In 1859 Stanley published *The Chess Player's Instructor* which was reprinted twice in the same year and again in 1880 as *De Witt's American Chess Manual*. Around 1860 Stanley returned to England where he edited a chess column in the *Manchester Weekly Express and Guardian* (1860–62). During his 17-year absence the standard of play had greatly improved in Europe and he failed to make any impression either in match or tournament play. In 1862 he returned to the USA where he lost a short match against G. H. MACKENZIE (+1–2) in 1868, after which he disappeared from the chess scene, an incurable alcoholic. The last 20 years of his life were spent in institutions on Ward's Island and in the Bronx.

STAR CHECKS, a continuous series of checks that may be given by a queen from eight different directions, a drawing resource that occasionally occurs in the ending Q + P v. Q.



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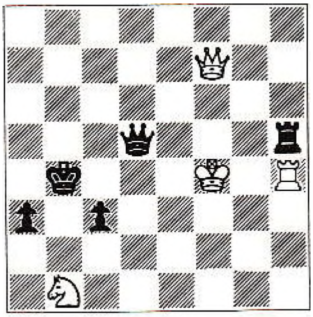
A study by KASPARYAN that won fifth prize in the *Shakhmaty v SSSR* tourney, July–Dec. 1938 1 Qh7+ Kg5 2 Rd5+ Kg4 3 Qh5+ Kf4 4 Qh2+ Ke4 5 Re5+ Qxe5, and Black cannot escape the checks: 6 Qe2+ Kd4 7 Qb2+ Kd5 8 Qb5+ Kd6 9 Qb8+ Ke6 10 Qe8+ Kf6 11 Qh8+ Kf5 12 Qh5+ Kf4 13 Qh2+

STAR-FLIGHTS, the four flight-squares diagonally adjoining the square occupied by a king that does not stand on the edge of the board. (Compare PLUS-FLIGHTS.)



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A study by LOMMER, *Die Schwalbe*, 1965. The TASK of showing star-flights is achieved with remarkable economy of force. After 1 Ke3+ Kb3 2 Rxh5 (2 Qxh5? Qxh5 3 Rxh5 a2 draws) 2 . . . Qxf7 3 Rb5+ there are four model mates:

3 . . . Ka4 4 Nxc3
3 . . . Kc4 4 Nxa3
3 . . . Ka2 4 Nxc3+ Ka1 5 Rb1, the ARABIAN MATE
3 . . . Kc2 4 Nxa3+ Kc1 5 Rb1.

STATIC FACTORS, those characteristics of a position that can be seen without consideration of the moves that might follow. (See EVALUATION OF POSITION.)

STAUNTON, HOWARD (1810–74), the world's leading player in the 1840s, founder of a SCHOOL OF CHESS, promoter of the world's first international chess tournament, chess columnist and author, Shakespearian scholar. Nothing is known for certain about Staunton's life before 1836, when his name appears as a subscriber to Greenwood Walker's *Selection of Games at Chess, actually played in London, by the late Alexander McDonnell Esq.* He states that he was born in Westmorland in the spring of 1810, that his father's name was William, that he acted with Edmund Kean, taking the part of Lorenzo in *The Merchant of Venice*, that he spent some time at Oxford (but not at the university) and came to London around 1836. Other sources suggest that as a young man he inherited a small legacy, married, and soon spent the money. He is supposed to have been brought up by his mother, his father having left home or died. He never contradicted the suggestion that he was the natural son of the fifth Earl of Carlisle, a relationship that might account for his forename, for the Earl's family name was Howard; but the story is almost certainly untrue, not least because in all probability Howard Staunton was not his real name. A contemporary, Charles Tomlinson (1808–97), writes: 'Rumour . . . assigned a different name to our hero [Staunton] when he first appeared as an actor and next as a chess amateur.'

At the unusually late age of 26 Staunton became ambitious to succeed at chess; a keen patriot, his motivation may in part have sprung from a desire to avenge McDONNELL's defeat at the hands of a Frenchman. A ROOK PLAYER in 1836 (his own assessment), Staunton rose to the top in a mere seven years. In 1838 he played a long series of games with W. D. EVANS and a match of 21 games with ALEXANDRE in which he suffered 'mortifying defeat' during the early sittings; but he continued to study and to practise with great determination. In 1840 he was strong enough to defeat H. W. Popert, a leading German player then resident in London. In the same year he began writing about the game. A short-lived column in the *New Court Gazette* began in May and ended in Dec. because, says G. WALKER, there were 'complaints of an overdose'. More successful was his work for the *British Miscellany* which in 1841 became the *Chess Player's Chronicle*, England's first successful chess magazine, edited by Staunton until 1854. Throughout 1842 Staunton played several hundred games with John COCHRANE, then on leave from India, a valuable experience for them both.

In 1843 the leading French player SAINT-AMANT visited London and defeated Staunton in a short contest (+3=1−2), an event that attracted little attention; but later that year these two masters met in a historic encounter lasting from 14 Nov. to 20 Dec. This took place before large audiences in the famous CAFÉ DE LA RÉGENCE. Staunton's decisive victory (+11=4−6) marked the end of French chess supremacy, an end that was sudden, complete, and long-lasting. From then until the 1870s London became the world's chess centre. In Oct. 1844 Staunton travelled to Paris for a return match, but before play could begin he became seriously ill with pneumonia and the match was cancelled. Unwell for some months afterwards, he never fully recovered: his heart was permanently weakened. In Feb. 1845 he began the most important of his journalistic tasks, one that he continued until his death: in the *Illustrated London News* he conducted the world's most influential chess column. Each week he dealt with a hundred or more letters; each week he published one or more problems, the best of the time. In 1845 he conceded odds of pawn and two moves and defeated several of his countrymen and in 1846 he won two matches playing level: HORWITZ (+14=3−7) and HARRWITZ (+7). In 1847 Staunton published his most famous chess book, the *Chess Player's Handbook*, from which many generations of English-speaking players learned the rudiments of the game: the last of 21 editions was published in 1939. He published the *Chess Player's Companion* in 1849.

In 1851 Staunton organized the world's first international tournament, held in London. He also played in it, an unwise decision for one burdened with the chore of organization at the same time. After defeating Horwitz (+4=1−2) in the second round he lost to ANDERSSEN, the eventual winner. Moreover he was defeated by WILLIAMS, his erstwhile disciple, in the play-off for places. Later that year Staunton defeated JAENISCH (+7=1−2) and scored +6=1−4 against Williams, but lost this match because he had conceded his opponent three games' start. In 1852 Staunton published *The Chess Tournament*, an excellent account of this first international gathering. Subsequently he unsuccessfully attempted to arrange a match with Anderssen, but for all practical purposes he retired from the game at this time.

Among his many chess activities Staunton had long sought standardization of the LAWS OF CHESS and, as England's representative, he crossed to Brussels in 1853 to discuss the laws with LASA, Germany's leading chess authority. Little progress was made at this time, but the laws adopted by FIDE in 1929 are substantially in accordance with Staunton's views. This trip was also the occasion of an informal match, broken off when the score stood +5=3−4 in Lasa's favour. Staunton took the match seriously, successfully requesting his English friends to send him their latest analyses of the opening.

Staunton had married in 1849 and, recognizing his new responsibilities, he now sought an occupation less hazardous than that of a chess-player. In 1856, putting to use his knowledge of Elizabethan and Shakespearian drama, he obtained a contract to prepare an annotated edition of Shakespeare's plays. This was published in monthly instalments from Nov. 1857 to May 1860, a work that 'combined commonsense with exhaustive research'. (In 1860 the monthly parts ready for binding in three volumes were reissued, in 1864 a four-volume reprint without illustrations was printed, and in 1978 the original version was published in one volume.) Staunton, who performed this task in a remarkably short period, was unable to accept a challenge from MORPHY in 1858: his publishers would not release him from his contract. After the proposal for a match was abandoned Frederick Milnes Edge (*c*.1830–82), a journalist seeking copy, stirred up a quarrel casting Staunton as the villain. Morphy unwisely signed some letters drafted by Edge, while Staunton, continuously importuned by Edge, was once driven to make a true but impolitely worded comment about Morphy. Generally however these two great masters behaved honourably, each holding the other in high regard; but Edge's insinuations unfairly blackened Staunton's reputation.

Subsequently Staunton wrote several books, among them *Chess Praxis* (1860) and the *Great Schools of England* (1865), revised with many additions in 1869. At the end of his life he was working on another chess book when, seized by a heart attack, he died in his library chair.

Staunton was no one's pupil: what he learned about chess he learned by himself. For the most part he played the usual openings of his time but he introduced several positional concepts. Some of these had been touched upon by PHILIDOR, others were his own: the use of the FIANCHETTO for strategic ends, the development of FLANK OPENINGS specially suited to pawn play. He may be regarded as the precursor of the HYPERMODERN movement, the STAUNTON SYSTEM the precursor of the RÉTI OPENING. In his *Chess Player's Companion* Staunton remarks that after 1 e4 e5 Black's game is embarrassed from the start, a remark anticipating BREYER's ideas about the opening by more than half a century. FISCHER wrote in 1964: 'Staunton was the most profound opening analyst of all time. He was more theorist than player but none the less he was the strongest player of his day. Playing over his games I discover that they are completely modern. Where Morphy and Steinitz rejected the fianchetto, Staunton embraced it. In addition he understood all the positional concepts which modern players hold so dear, and thus with Steinitz must be considered the first modern player.' (See SCHOOLS OF CHESS.)

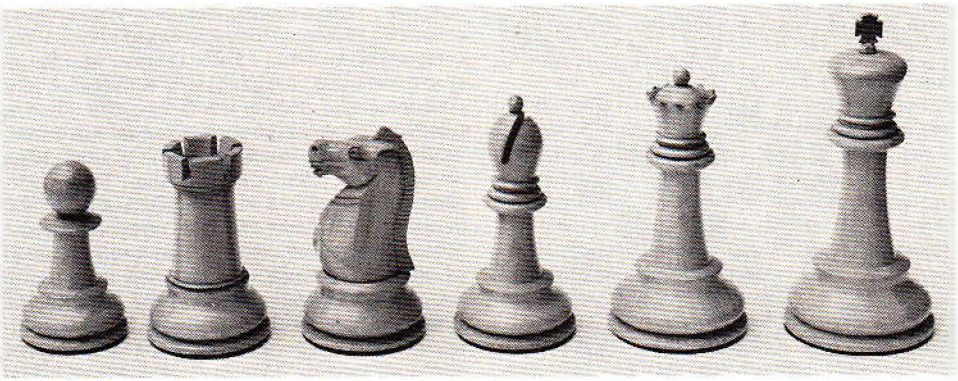
Tall, erect, broad-shouldered, with a leonine head, Staunton stood out among his fellows, walking 'like a king'. He dressed elegantly, even ostentatiously, a taste derived perhaps from his background as an actor. G. A. MACDONNELL describes him: ' . . . wearing a lavender zephyr outside his frock coat. His appearance was slightly gaudy, his vest being an embroidered satin, and his scarf gold-sprigged with a double pin thrust in, the heads of which were connected by a glittering chain . . .' A great raconteur, an excellent mimic who could entertain by his portrayals of Edmund Kean, Thackeray, and other celebrities he had met, he liked to hold the stage, 'caring for no man's anecdote but his own'. He could neither understand nor tolerate the acceptance of mediocrity, the failure of others to give of their best. A man of determined opinions, he expressed them pontifically, brooking little opposition. Always outspoken, he often behaved, writes POTTER, 'with gross unfairness towards those whom he disliked, or from whom he suffered defeat, or whom he imagined to stand between himself and the sun'; 'nevertheless', he continues, 'there was nothing weak about him and he had a backbone that was never curved with fear of anyone.' Widely disliked, Staunton was widely admired, a choice that would have been his preference. Reminiscing in 1897, Charles Edward Ranken (1828–1905) wrote: 'With great defects he had great virtues; there was nothing mean, cringing, or small in his nature, and, taking all in all, England never had a more worthy chess representative than Howard Staunton.' (See OUPOST, SMALL CENTRE, STAUNTON CHESSMEN.)

R. D. Keene and R. N. Coles *Howard Staunton the English World Chess Champion* (1975) contains biography, 78 games, and 20 parts of games.

STAUNTON CHESSMEN, the standard pattern of chessmen designed around 1835 by Nathaniel Cook who probably knew of earlier sets bearing similar features. Only men of this general design are allowed in FIDE events. Cook, who drew inspiration for the knight from the Parthenon frieze in the British Museum, registered his design in March 1849. In the *Illustrated London News* six months later Staunton recommended the use of these chessmen, a step towards the standardization he sought. When protection of the design expired three years later he allowed a facsimile of his signature to be included with every set, thus affording some protection, for only these sets were 'genuine Staunton chessmen'. The design became popular on account of the pleasing proportions of the men, the ease with which each man could be identified, and not least Staunton's advocacy. Each set that was sold brought him a fee.

STAUNTON DEFENCE, 20, the BENONI DEFENCE, twice played unsuccessfully by SAINT-AMANT when STAUNTON played 1 d4 in their second match, 1843. The name is therefore misapplied.

STAUNTON GAMBIT, 124, vigorous response to the DUTCH DEFENCE played by STAUNTON against HORWITZ in 1847.



Staunton set. (*l. to r.*) pawn, rook, knight, bishop, queen, king

STAUNTON OPENING, 443, the PONZIANI OPENING.

STAUNTON SYSTEM, series of moves devised by STAUNTON: for White, Pc4, Nc3, Pg3, Bg2, Pe3, Nge2, 0-0; or for Black, Pc5, Nc6, Pg6, Bg7, Pe6, Nge7, 0-0. In either case a queen's fianchetto might follow. After his retirement the system was neglected for a long time, probably because players disliked the HOLES created in the pawn formation (for White, f3 and d3; for Black f6 and d6).

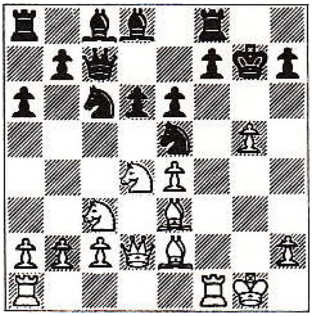
There came a time when players were less frightened of holes. In the 1920s NIMZOWITSCH reintroduced the Staunton System for Black: 1 e4 c5 2 Nc3 Nc6 3 g3 g6 4 Bg2 Bg7 5 Nge2 e6 6 d3 Nge7, and this variation soon became standard play. Since the Second World War masters have occasionally used the system when playing the white pieces.

STEAMROLLER, a group of united pawns that are advanced so that enemy pieces in its path are driven back in disarray. (For an example see SVESHNIKOV.)

STEAN, MICHAEL FRANCIS (1953–), English player, International Grandmaster (1977). At Nice 1974, in the first of his several Olympiads, he won the BRILLIANCY PRIZE for his game against BROWNE. Since then he has had several good results: Montilla 1976, equal second with KAVALEK and Ricardo Calvo (1943–) after KARPOV; Montilla 1977, third (+3=6) after GLIGORIĆ and Kavalek ahead of R. BYRNE, TAIMANOV, and ANDERSSON; London 1977, second (+4=4−1) equal with MESTEL and QUINTEROS after HORT; Vršac 1979, first (+8=5−1); Smederevska Palanka 1980, first (+7=6); Beersheba 1982, first. Stean was one of KORCHNOI's seconds in the world championship cycles of 1977–8 and 1980–1, and the two became close friends. In particular Stean provided help with the openings, a subject on which he specializes. He published a book on the NAJDORF VARIATION of the SICILIAN DEFENCE in 1976, and *Simple Chess*, a guide to the understanding of positional ideas, in 1978.

Sax–Stean European team championship Moscow 1977
Sicilian Defence, Najdorf Variation

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 a6 6 Be3 e6 7 Be2 Be7 8 f4 Qc7 9 0-0 0-0 10 g4 Nc6 11 g5 Nd7 12 f5 Ndc5 13 f6 Bd8 14 fxg7 Kxg7 15 Qd2



15 . . . b5 (Black gives up the exchange, foreseeing that White's rooks will have little scope.) 16 g6 hxg6 17 Bh6+ Kg8 18 Bxf8 Kxf8 19 Nxc6 Qxc6 20 Bd3 Kg7 21 Ne2 Bb7 22 Nf4 Bb6+ 23 Kh1 Rh8 24 Qg2 Qd7 25 Rae1 Qe7 26 Qg3 Qh4 27 Kg2 g5 28 Nh3 f6 29 Re2 Ng6 30 Ree1 Bd4 31 c3 Be5 32 Qxh4 Rxh4 33 Rh1 Rxh3 34 Kxh3 Nf4+ 35 Kg4 Nxd3 36 Re2 f5+ White resigns.

STEENWIJK VARIATION, 393, see DERLD.

STEIN, ELIAS (1748–1812), Alsatian who settled in The Hague when young and became chess tutor to the sons of William V, the last Stadtholder of Holland. One son became King of Holland, the other an Austrian Field-Marshal. It was chiefly for these pupils that Stein wrote *Nouvel Essai sue le jeu des échecs, avec des réflexions militaires relatives à ce jeu*, published in 1789. The eighteenth opening in the book carries a note that if the opponent opens by pushing his queen's pawn two squares, you cannot do better than to push the king's bishop's pawn two squares (1 d4 f5), the line that became known as the DUTCH DEFENCE. Two further editions of Stein's book appeared in the 19th century, and there were two translations into Dutch, both of which had later editions.

Stein's pupil Friedrich Wilhelm von Mauvillion (1774–1851) said of him that he 'departed from this world an unconquered chess-player'; but he never met the great French, Italian, or English players of his day.

STEIN, LEONID ZAKHAROVICH (1934–73), Soviet player from the Ukraine, International Grandmaster (1962), three times Soviet champion, factory worker and later a chess professional. He made slow progress at the start of his chess career. Besides his work as a fitter he attended evening classes to improve his education and there was little time to study the game, but he improved steadily; in his first USSR Championship, Moscow 1961, he came third (+8=8−3) equal with GELLER after PETROSYAN and KORCHNOI. In 1963, at his third attempt, he came first (+6=12−1) equal with SPASSKY and KHOLMOV, won the play-off (+1=3), and became champion.

Many successes followed: Moscow 1964, a category 15 zonal tournament, second (+2=9−1) equal with BRONSTEIN after Spassky; Yerevan 1965, category 12, second (+5=7−1) equal with Petrosyan (then world champion) after Korchnoi; USSR Championship, Tallinn 1965, category 12, first (+10=8−1) ahead of POLUGAYEVSKY and KERES; Kislovodsk 1966, second (+7=1−3) after Geller ahead of TAL; USSR Championship, Tbilisi 1967, category 13, first (+8=10−2) ahead of Korchnoi; Sarajevo 1967, first (+7=7−1) equal with IVKOV; Moscow 1967, category 14, first (+6=10−1) ahead of SMYSLOV and Tal; Kecskemét 1968, first (+9=6) two and a half points ahead of the field; Tallinn 1969, first (+8=5) ahead of Keres; Moscow 1971, category 14, first (+5=12) equal with KARPOV ahead of Smyslov, Petrosyan, Tal, Spassky, and Korchnoi; Zagreb 1972, first (+6=7); Kislovodsk

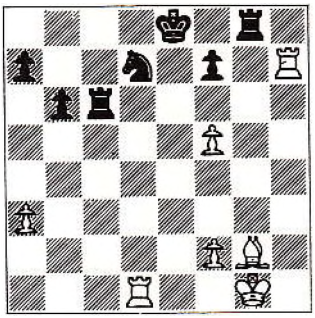
1972, second (+6=8) after Polugayevsky; and Las Palmas 1973, first equal with Petrosyan.

Stein's style, often called romantic, embraced an intuitive approach to combinative play, and his games were widely appreciated by the chess public. (At Yerevan 1969 the organizers awarded him a special prize 'for ingenuity'.) His greatest ambition was to become a CANDIDATE, an aim that was thwarted three times by the narrowest of margins. He played in three interzonal tournaments. At both Stockholm 1962 (+9=9−4, equal sixth) and Amsterdam 1964 (+12=9−2, fifth) he would have become a Candidate but for a FIDE rule, subsequently rescinded, that the number of Soviet Candidates should not exceed three. At Sousse 1967 he shared sixth place, the tie-break going against him after an inconclusive play-off tournament. During the 1960s his style matured and his tactical exuberance was reined, so that in 1970 he was ranked among the world's first ten. Widely expected to become a Candidate at the Rio de Janeiro interzonal 1973, he looked forward expectantly: 'You will be surprised . . . my whole life will take another course . . . then I'll really start to play chess.' But a few weeks before the start of play he collapsed and died in a Moscow hotel.

R. D. Keene, *Leonid Stein—Master of Attack* (1976) contains biography and 79 games.

Stein–Smyslov Team Championship Moscow 1972
English Opening

1 c4 Nf6 2 Nc3 e6 3 Nf3 b6 4 e4 Bb7 5 Qe2 Bb4 6 e5 Ng8 7 d4 d6 8 a3 Bxc3+ 9 bxc3 Ne7 10 h4 Nd7 11 h5 Bxf3 12 Qxf3 dxe5 13 h6 gxh6 14 Bxh6 exd4 15 Bg7 Rg8 16 Rxh7 Nf5 17 Bxd4 c5 18 g4 cxd4 19 gxf5 c5 20 Qd5 Rf8 21 cxd4 Rc8 22 Rd1 Qc7 23 Bg2 Rg8 24 Qb7 Rxc4 25 dxe5 Qxc5+ 26 Kf1 Qb5 27 Kg1 Qc6 28 Qxc6 Rxc6

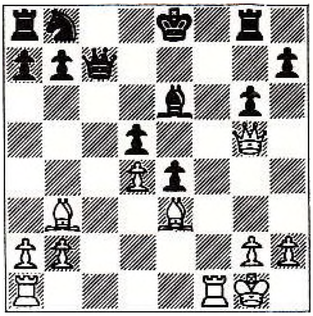


29 Rh8 Rg6 30 fxg6 Rxh8 31 Bc6 Rg8 32 Bxd7+ Ke7 33 Bf5 fxg6 34 Rd7+ Kf6 35 Bd3 Ra8 Black resigns.

STEINER, ENDRE or ANDREAS (1901–44), Hungarian player. His best results in tournament play were a second prize after KOSTIĆ and ahead of SPIELMANN, GRÜNFELD and RÉTI at Trenčianske Teplice 1928, first prize (+4=1) ahead of ELISKASES and CANAL at Kecskemét 1933, and sixth place (+9=4−4) at Kemeri 1937. He achieved excellent results in five Olympiads: 1927, 1928, 1931, 1933, and 1937; he made the best score (+6=5−2) at board four in 1927 and the best (+10=3−3) at board two in 1928. His father Bernát (1874–1944) and his brother Lajos STEINER were also well-known players. (See ILLEGAL POSITION (1).)

E. Steiner–Apscheneck The Hague Olympiad 1928
Greco Counter-Gambit

1 e4 e5 2 Nf3 f5 3 Nxe5 Qf6 4 d4 d6 5 Nc4 fxe4 6 Nc3 Qg6 7 Ne3 Nf6 8 Ned5 Nxd5 9 Nxd5 Qf7 10 Bc4 c6 11 Ne3 d5 12 Bb3 Be6 13 0-0 Bd6 14 f4 Qc7 15 c4 Bxf4 16 cxd5 Bxe3+ 17 Bxe3 cxd5 18 Qh5+ g6 19 Qg5 Rg8



20 Rf6 Bc8 21 Qxd5 Rg7 22 Raf1 Bf5 23 R1xf5 gxf5 24 Qe6+ Re7 and White mates in two (25 Rf8+).

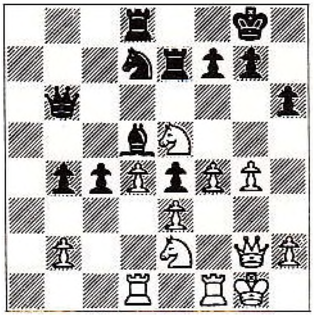
STEINER, HERMAN (1905–55), American professional player, organizer, and columnist, at one time known as H. Stoner, International Master (1950). He was born in Dunajská Streda (then in Hungary) and his family took him to New York when he was 16. In Europe for the Olympiads of 1928, 1930, and 1931, he prolonged his visits, travelling to his home town, then in Czechoslovakia, on one occasion, and playing in a few tournaments; in one of these, Berlin 1931, he won first prize (+3=1−1) ahead of SÄMISCH and L. STEINER. Otherwise his best international tournament result was at Pasadena 1932 when he shared third prize with DAKE and RESHEVSKY after ALEKHINE and KASHDAN ahead of FINE. Steiner shared the US Open Championship in 1942, won it outright in 1946, and won the US Championship, the 'goal of his ambition', in 1948. His last Olympiad was at Dubrovnik 1950 when he captained and played in the victorious American team. He died suddenly from a heart attack while being examined by his doctor.

Steiner's work for the cause of American chess on the West Coast was of greater significance than his playing achievements. He moved from New York to Hollywood in 1932, worked ceaselessly for the promotion of chess, and was editor of a chess column in the *Los Angeles Times* from 1932 until his death. Among his many activities he founded the Hollywood Chess Group which was patronized by screen actors, company that suited his 'picturesque and friendly' personality.

STEINER, LAJOS (1903–75), Hungarian champion 1931 and 1935, International Master (1950), brother of Endre STEINER. Trained as a mechanical engineer, he later became a professional chessplayer. His first notable achievement was at Kecskemét 1927, a two-stage tournament of about category 8; he won the preliminary section (+7=2) ahead of NIMZOWITSCH and after adding his results in the final section he came equal second with Nimzowitsch half a point behind ALEKHINE. Steiner's best victories came in the mid 1930s: a match defeat of LILIENTHAL (+3=2−1) in 1935; first prize (+6=4−1) shared with ELISKASES ahead of SPIELMANN and GRÜNFELD in the Trebitsch Memorial tournament, Vienna 1935; and first prize (+10=4−1) shared with NAJDORF (who played *hors concours*) in the Hungarian Championship 1936. Steiner played for Hungary in the Olympiads of 1931, 1933, and 1935, on the last occasion at first board. In 1938 he made a tour through the Far East before settling in Australia, where he married Edna Kingston, the country's leading woman player. He won the national championships in 1945, 1953, and 1959. In 1948, after ten years without international practice, he visited Europe to play in a few tournaments; he took third prize after FOLTYS and BARCZA in a minor tournament, Karlovy Vary–Mariánské Lázně, but had a disappointing result in the interzonal tournament.

Spielmann–L. Steiner Prague Olympiad 1931 Queen's Gambit Declined, Orthodox Defence

1 d4 d5 2 c4 c6 3 Nf3 Nf6 4 Nc3 e6 5 Bg5 Nbd7 6 a3 Be7 7 e3 0-0 8 Qc2 Re8 9 Rd1 b6 10 Bd3 Bb7 11 cxd5 exd5 12 0-0 h6 13 Bf4 Nh5 14 Be5 c5 15 Qe2 c4 16 Bb1 Nhf6 17 Bg3 a6 18 Ne5 b5 19 f4 Qb6 20 Qf3 Rad8 21 Bh4 a5 22 g4 b4 23 axb4 axb4 24 Ne2 Ne4 25 Bxe7 Rxe7 26 Bxe4 dxe4 27 Qg2 Bd5



28 Rc1 Rc8 29 Nxd7 Rxd7 30 f5 c3 31 bxc3 b3 32 Nf4 Bc4 33 Rf2 Ra7 34 Rb2 Ra2 35 Rcb1 Rxb2 36 Rxb2 Qa5 37 Qxe4 Qxc3 38 Rb1 b2 39 Nh5 Qc1+ 40 Kf2 Bd5 White resigns.

STEINITZ, WILHELM (1836–1900), World Champion 1886–94. Born in Prague, one of the youngest sons of a large Jewish family, he went to Vienna as a young man and attempted to earn a living as a journalist. After winning the Vienna Chess Championship 1861–2 he played in his first international tournament, London 1862 (won by ANDERSSEN). Steinitz took sixth place and immediately afterwards defeated DUBOIS, the fifth prize-winner, in match play (+5=1−3). He became a professional and settled in London, where he won several matches, notably against BLACKBURNE (+7=2−1, 1862–3), Anderssen (+8−6, 1866), and BIRD (+7=5−5, 1866). The match against Anderssen, largely characterized by gambits and fine tactical play, was conducted in a sportsmanlike manner by both players. Aware that Anderssen, an amateur, might be under pressure to return to Breslau (as he had been when he played MORPHY and L. PAULSEN), Steinitz turned up punctually for every game, even on the day his daughter was born. His attacking style showed few signs of the positional play he developed later. 'It was the style predominating in his time. . . . In this style he continued to play for a number of years, not differing in this respect from any of his contemporaries'—Em. LASKER. At Baden-Baden 1870 Steinitz came second, half a point after Anderssen ahead of Blackburne, NEUMANN, L. Paulsen, and WINAWER; at London 1872 he won first prize (+7=1) ahead of Blackburne and ZUKERTORT; and in Sept. 1872 he decisively beat Zukertort in match play (+7=4−1). At this time LÖWENTHAL wrote: 'Mr Steinitz may be fairly regarded as the present occupant of the exceptional position formerly held by Mr Morphy', and BURN wrote that Steinitz was 'now probably the strongest living player'.

Steinitz had achieved this pre-eminence by means of superior tactical skill; yet within a year his style changed dramatically, and in his next tournament, Vienna 1873, most of his play was positional. He scored +18=5−2 while Blackburne, playing 30 games, lost 7 of them; but in accordance with the unusual scoring rules these two were adjudged to have tied. Steinitz won the play-off decisively (+2). (Including these two games Steinitz ended the tournament with a run of 16 consecutive wins in which L. Paulsen, Anderssen, and Blackburne were each defeated twice.) Answering a correspondent's enquiry regarding the world's best player, Steinitz wrote: ' . . . probably little difference exists between several first-class players . . . *Pro tem.*, Steinitz, who has not yet lost any set match on even terms, and who has come out victorious in the last two international tournaments, London 1872 and Vienna 1873, could claim the title of champion' (*The Field*, 18 July 1874). In the nine years following the Vienna tournament he played serious chess once only, in 1876, when he made a CLEAN SCORE (+7) in a match against Blackburne. He then played in the two strongest tournaments held up to that time: Vienna 1882, first (+20=8−6) equal with Winawer (a play-off was drawn, +1−1) ahead of MASON, MACKENZIE, Zukertort, and Blackburne; London 1883, second (+19−7) after Zukertort ahead of Blackburne, CHIGORIN, Mackenzie, Mason, and Winawer. James G. Cunningham (1838–1905) wrote of Steinitz as he saw him then: 'He is a man of great physical vigour, and possesses a well-preserved constitution. Everything about him denoted power rather than grace, strength rather than beauty. His broad, his bearing sturdy. [His features were] rugged in outline, and his face the face of a man of action rather than a man of thought . . . with bright tawny locks, round face, a crushed-up nose . . . broad forehead, deep-set eyes, and rough shaggy beard of the bright tawny hue, the whole balanced squarely on a thick neck, that again on a short massive body' (*British Chess Magazine*, Jan. 1892). In 1883, 'after 20 years as a foreigner' in England, Steinitz emigrated to the freer air of the United States.

Zukertort's success in the London tournament of 1883 caused some to claim he was the world's best player, notwithstanding his crushing defeat at the hands of Steinitz in 1872; and a second match was played in 1886, in the cities of New York, St Louis, and New Orleans. They agreed that the first to win ten games should be declared world champion but that if each won nine the title would not be awarded. Steinitz, at 49 the older by six years, won (+10=5−5), a victory he owed to superior strategy and greater stamina. Subsequently he defended his title against Chigorin in 1889 (+10=1−6), GUNSBERG in 1890–1 (+6=9−4), and Chigorin in 1892 (+10=5−8). The games of these four matches are full of interest, both tactical and strategic. In 1894 Steinitz, aged 58, hero of an unbroken series of 24 match victories since 1862, lost his title to the 25-year-old Lasker in a match of 19 games.

Steinitz had been the best player in the world for about 20 years, standing higher than any other champion above his contemporaries, had kept the world championship until his fifty-ninth year, and until this time had achieved a better tournament record than anyone else. Not content to rest upon his laurels he strove to regain his pre-eminence, but in the return match, 1896–7, he was soundly beaten. He entered many tournaments with a best result at St Petersburg 1895–6, a quadrangular match-tournament in which he took second place (+7=5−6) after Em. Lasker ahead of PILLSBURY and Chigorin. Most of the world's best players competed at Vienna 1898; Steinitz came fourth, a fine achievement for a veteran. He fought hard in every game as he had fought throughout his career; even his drawn games averaged 54 moves. Less than a year after his last tournament, London 1899, he died in poverty.

Like most champions Steinitz selected and developed other players' opening ideas; his few innovations include the DUTCH INDIAN. From 1873 he made many useful experiments in an effort to find a satisfactory defence to the SPANISH OPENING; and the improved defences established after his death rest on his practical trials. In the middle-game Steinitz was especially interested in 'weaknesses' in the pawn structure, isolated pawns, doubled pawns, and HOLES, the so-called permanent features. He advised great care before making any pawn moves other than those needed to open the game lest as play progressed a hole were created (the term was his invention). Such restrained pawn play probably reached its highest development in the games of CAPABLANCA. Steinitz's play influenced many other players, especially those such as NIMZOWITSCH who, questioning the dictates of TARRASCH, came to the forefront some years after Steinitz's death. For his important contribution to positional play see THEORY and SCHOOLS OF CHESS.

Steinitz in 1891

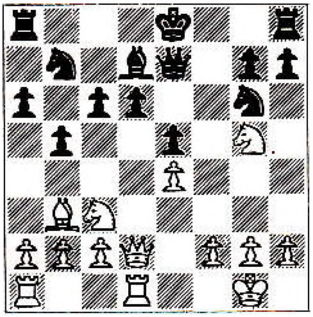
Steinitz is often said to have been a morose and irritable man. This accusation may have been partly true of his last few years when he suffered from heart trouble and a painful knee injury. In the 1860s he was called pleasant, well-tempered, and a man who took defeat with a smile. Other accounts describe him as a kind friend who helped many players, notably the ungrateful HOFFER who arrived in England a penniless immigrant. He disliked pretentiousness and falsehood and could write scathingly in condemnation, as when Zukertort decided overnight that he was a doctor of medicine. In chess politics he was inevitably drawn into disputes, which he entered with his usual fighting spirit, so that he was sometimes called quarrelsome; but few considered how often he was in the right. He disliked the importunities of journalists, in consequence often getting a bad press.

Steinitz made important literary contributions. He edited chess columns in the London *Figaro* from 1876 to 1882 and *The Field* from 1873 to 1882. His annotations in these columns were an outstanding improvement on what had gone before. (The *Field* column was taken over by Hoffer, whose miserable annotations sometimes inflamed Steinitz.) He was proprietor and editor of the *International Chess Magazine* 1885–91, one of the best and most interesting magazines, now a collector's item. He wrote a book on the New York international tournament of 1889, annotating every one of 432 games. In Part I of his *Modern Chess Instructor* (1889) he analyses some openings and writes a long introduction explaining some of his chess theories. The work was never completed although he published Part II section 1 in 1895. (See ACCUMULATION OF ADVANTAGES; BARDELEBEN; DEFENSIVE CENTRE; TWO BISHOPS.)

Charles Devidé, *A Memorial to William Steinitz* (1901) contains 73 games and was reprinted with an additional six games as *William Steinitz, Selected Games* (1974); L. Bachmann, *Schachmeister Steinitz* vol. I (1910, 2nd edn. 1925), vol. II (1913, 2nd. edn. 1928), vol. III (1920), vol. IV (1921); reprinted in 2 vols. (using the 2nd edns.) 1980, contains biography and about 1,000 games; J. Gilchrist and D. Hooper, *Weltgeschichte des Schachs: Steinitz* (1968) contains 575 games including all that could be found of his serious match and tournament games; Em. Lasker, *Lasker's Manual of Chess* (1932), a translation of a German work first published in 1925, contains a fine tribute to Steinitz and an account of his contribution to chess THEORY; M. Euwe, *The Development of Chess Style* (1968), devotes one-third of the contents to a discussion of Steinitz's practical contribution to chess strategy.

Chigorin–Steinitz 11th match game 1892 Spanish Opening, Steinitz Defence

1 e4 e5 2 Nf3 Nc6 3 Bb5 d6 4 Nc3 Bd7 5 d4 Nge7 6 Bg5 f6 7 Be3 Ng6 8 Qd2 a6 9 Ba4 b5 10 Bb3 Na5 11 0-0 c6 12 dxe5 fxe5 13 Bg5 Be7 14 Rfd1 Nb7 15 Bxe7 Qxe7 16 Ng5



Black's DEFENSIVE CENTRE has yielded him a sound position; by giving up a pawn temporarily he gets a king's side attack 16 . . . Rf8 17 Nxh7 Rh8 18 Qg5 Nf4 19 Qxe7+ Kxe7 20 Ng5 Rh5 21 h4 Rxh4 22 g3 Rg4 23 Nf3 Rf8 24 Rd2 Nc5 25 Nh2 Rg6 26 Re1 Nh3+ 27 Kg2 Ng5 28 Rde2 Rh6 29 Re3 Rfh8 30 Nf1 Bh3+ 31 Kg1 Bg4 32 Kg2 b4 33 f4 Bh3+ 34 Kf2 Rf6 35 Ne2 Ngxe4+ 36 Kg1 Bxf1 37 fxe5 dxe5 38 Rxf1 Rfh6 39 Rf7+ Kd6 40 Rxg7 Rh1+ 41 Kg2 Nd2 42 Rg6+ Kc7 43 g4 R8h2+ 44 Kg3 Nf1+ 45 Kf3 Rh3+ White resigns.

STEINITZ ATTACK, 661, variation in the FRENCH DEFENCE given by COZIO and played six times (+4=1−1) by STEINITZ at the Vienna tournament 1882.

STEINITZ DEFENCE, 422 in the Spanish Opening, practised by STEINITZ in the 1890s. His idea was to disturb Black's pawn formation as little as possible and, perhaps, to maintain his pawn at e5. The latter object cannot often be achieved: for example, in the HEDGEHOG DEFENCE, 423, Black must reply to 7 Re1 by 7 . . . exd4 which, however, leaves him a playable game. Masters usually arrive at the Steinitz Defence by transposition, e.g. 3 . . . Nf6 4 0-0 d6, thus avoiding the continuation 3 . . . d6 4 d4 Bd7 5 Nc3 Nf6 6 Bxc6 Bxc6 7 Qd3 when White threatens to gain advantage by castling on the queen's side.

This defence, which stems from Ruy LÓPEZ, has never been popular, for Black gets a passive position with few chances of counter-play. It has been played by LASKER and CAPABLANCA and on occasion by SMYSLOV; like Steinitz, these champions were all expert defensive players. (See DEFENSIVE CENTRE; FRIENDLY GAME.)

STEINITZ DEFENCE DEFERRED, 355 in the SPANISH OPENING. Black's aims are the same as in the STEINITZ DEFENCE but he is more likely to achieve them. He can often maintain his pawn on e5 because the immediate attack on his centre by 5 d4 could lead White into the NOAH'S ARK TRAP, 362. (See FIXED CENTRE; SPACE.)

STEINITZ GAMBIT, 319 in the VIENNA GAME, introduced successfully in the game Steinitz–Neumann, Dundee tournament 1867; 579, the WILLEMSON GAMBIT.

STEINITZ VARIATION, 296, a little-used line in the SICILIAN DEFENCE played by STEINITZ in his 12th match game against ANDERSSEN in 1866; 445, a defence to the PONZIANI OPENING introduced in the game Wisker–Steinitz, London Handicap Tournament 1869; 636 in the FRENCH DEFENCE, played a few times by Steinitz from 1873 (see BLOCKADE; DURAS); 646, also in the French Defence, played only once (1866) by Steinitz in serious play; 549, a standard line in the PETROFF DEFENCE suggested by PETROFF and recommended by Steinitz who played it against BLACKBURNE in their match of 1862–3 and throughout his career.

STEIN OPENING, 119, the DUTCH DEFENCE, advocated by E. STEIN in 1789.

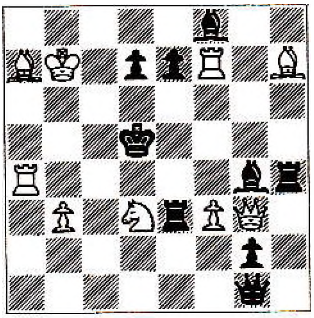
STEMGAME, a game that initiates a certain opening variation.

Blackburne–Fleissig Vienna 1873 Queen's Gambit Accepted

1 d4 d5 2 c4 dxc4 3 Nf3 b5 4 a4 c6 5 e3 Bd7 6 Ne5 e6 7 axb5 cxb5 8 Qf3 Black resigns. This was the stemgame for 3 Nf3, a new move that has since become standard play.

STIPULATIONS, instructions for the solving of a composition, e.g. 'White to play and draw', or 'White to play and mate in two moves'. These and some other commonly used stipulations are often represented by CONVENTIONAL SYMBOLS.

STOCCHI, OTTAVIO (1906–64), Italian composer specializing in orthodox TWO-MOVERS, one of the most successful TOURNEY prize-winners of his time, International Judge of Chess Compositions (1956), landowner.



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A problem by Stocchi that won first prize in the Italian Composing Championship 1937. The key is 1 Bg8 and Black may defeat the threat of 2 Rf5 by playing a man to e6:

1 . . . Be6 2 Ra5
1 . . . Re6 2 Nb4
1 . . . e6 2 Rd4.

This is the Stocchi (DUAL AVOIDANCE) theme, in which three or more SELF-BLOCKS on the same square are answered by different mating replies. For another problem by Stocchi see BLOCK.

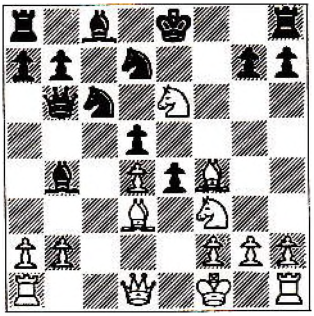
STOCKWHIP VARIATION, 617, outmoded line in the KING'S GAMBIT Accepted, given by CARRERA. The name, rarely used in English-speaking countries, is a translation of *Lange Peitsche*, commonly used in Germany for this variation.

STOLTZ, GÖSTA (1904–63), International Grandmaster (1954), Swedish player noted for his brilliant combinative play, car mechanic and, periodically, chess professional. From 1927 he played in many chess events including nine Olympiads (1927–37, 1952, 1954). He produced some fine games but rarely played with the consistency needed for success in a strong tournament. He had fair results in two small tournaments: Stockholm 1930, second (+3=2−1) equal with BOGOLJUBOW after KASHDAN ahead of STÅHLBERG and SPIELMANN; and Göteborg 1931, equal first with FLOHR and LUNDIN ahead of Ståhlberg and SÄMISCH. His best achievement was at Munich 1941, first prize (+10=4−1), one and a half points ahead of a field that included ALEKHINE and Bogoljubow. In 1931 he played two matches against Flohr, winning the first (+3=3−2) and losing the second (+1=3−4).

After the Second World War Stoltz won the national championship three times (1951, 1952, 1953) and played in the interzonal tournaments of 1948 and 1952. His results were increasingly affected by alcoholism, but flashes of his old skill occurred from time to time, and at the Saltsjöbaden interzonal 1952 he won the BRILLIANCY PRIZE for his game against H. STEINER.

Spielmann–Stoltz Match game Stockholm 1930 French Defence, Tarrasch Variation

1 e4 e6 2 d4 d5 3 Nd2 Nf6 4 e5 Nfd7 5 Bd3 c5 6 c3 Nc6 7 Ne2 Qb6 8 Nf3 cxd4 9 cxd4 Bb4+ 10 Kf1 f6 11 Nf4 fxe5 12 Nxe6 e4 13 Bf4



13 . . . exf3 14 Bc7 Nf6 15 Nxg7+ Kf7 16 Bxb6 Bg4 17 g3 Bh3+ 18 Kg1 Kxg7 19 Bc7 Rfc8 20 Be5 Nxe5 21 dxe5 Rxc5 22 Qb3 Bc5 23 Bf5 Bxf5 24 Qxb7+ Kg6 25 Qxa8 Re2 26 h4 Bxf2+ 27 Kf1 Bd3 28 h5+ Kg5 White resigns.

STONEWALL, name of a pawn formation: for White, pawns on d4, e3, and f4; for Black, pawns on d5, e6, and f5. The name is descriptive of the central bastion that Black builds to obstruct White's attack, as in the Stonewall Defence (121 in the DUTCH DEFENCE) and the Stonewall Variation (47 in the QUEEN'S GAMBIT Declined). The Stonewall Attack (108, with Pf2–f4 to follow) is paradoxically named, for it is White who sets up the typical pawn formation. His idea is to secure the centre so that he can attack on the king's side. (See BLOCKED CENTRE (a double stonewall); LIPKE; DEVELOPMENT.)

STONE–WARE DEFENCE, 481. Played by McDONNELL in his 53rd match game against BOURDONNAIS in 1834, this variation was reintroduced by the Boston (USA) players Henry Nathan Stone (1823–1909) and Preston Ware (1820–90) around 1888.

STRATAGEM, a short tactical manœuvre of a type that occurs frequently. For example, after 1 e4 e5 2 Nc3 Nf6 3 Bc4 Black may play 3 . . . Nxe4 4 Nxe4 d5, a stratagem that occurs in various forms.

STRATEGY, the planning and conduct of the long-term objectives in a game. Moves directed primarily towards this end are commonly referred to as POSITIONAL PLAY, as distinct from combinative play (tactics). In its widest sense, however, strategy embraces all that happens on the board: tactics should accord with strategic ends, and in carrying out a long-term plan a player should examine his moves to determine whether they are tactically feasible. 'Strategy', wrote EUWE, 'is a case of thinking, tactics one of seeing.' The thinking is modified move by move as the position changes and, contrary to popular belief, masters do not make preconceived plans that unfold as the game proceeds from start to finish. (For the development of chess strategy see SCHOOLS OF CHESS.)

Strategy as understood by players who use the word in its normal sense has no place in problems. Composers use the word to describe certain kinds of play, all of which a player would define as tactics.

STRÖBECK, a small village on the western edge of Halberstadt in East Germany. SELENUS first drew attention to the village when he wrote in 1616 of the chess skill of the inhabitants and the strong tradition of COURIER which he found there. There are irreconcilable legends about the history of the game in Ströbeck, some suggesting that the game was popular there from as far back as 1004. LEWIS visited the village in 1831, noted that courier had died out, and said that in 1561 the Elector of Brandenburg had given the village a combined chess and courier board and two sets, one ivory and one of silver and gold, adding that the Dean and Chapter at Halberstadt had borrowed the silver and gold set and forgotten to return it. Lewis doubted whether any of the inhabitants could have defeated a first-class player who conceded odds of a knight. No strong player has ever been known to come from Ströbeck although chess is said to have been compulsory there for anything up to a millennium. A 20th-century visitor could find no one who was able to play chess and noted that the villagers were fed up with being pestered about the subject.

STRONG SQUARE, a square on a player's fourth rank or beyond that can be used effectively by that player's pieces. This square will be safe from attack by enemy pawns, such an attack being either impossible or inadvisable. An ADVANCE POINT, for example, is likely to be a strong point.

STUDY, a legal position usually composed and rarely from play that is accompanied by the stipulation for the solver that one side (usually White) is to win or to force a draw. According to the PIRAN codex there should be uniqueness of solution (i.e. only one satisfactory move for White each time he plays) against 'Black's best defence'. Perhaps this should read 'what appears to be Black's best defence'. The composer intends this line of play to be the main variation and it often ends with a tactical dénouement adding piquancy. The unique mainplay distinguishes the study from the DIDACTIC POSITION although there is sometimes an overlap. The solution may be regarded as the correctly played finish to an imaginary game. White, always in difficulties, finds a win when this would seem to be impossible or a draw when he seems to be hopelessly lost.

With a few exceptions (e.g. PLACHUTTA THEME) a study composer is unable to use many of the themes available to the problem composer, but in other ways he has greater scope: mate is not his only aim; he is not limited to a set number of moves or required to provide thematic variations; and he may use introductory play that leads to and perhaps conceals his main idea. He avoids DUALS that would by-pass his idea, for then the study would lose its point, and he seeks ECONOMY. A main variation usually ends in one of the following ways: checkmate perhaps showing an IDEAL MATE, a MODEL MATE, or SYMMETRY; stalemate which might be an IDEAL STALEMATE or a PIN-STALEMATE; DOMINATION; a FORTRESS; or a POSITIONAL DRAW.

Study composition reached a high level during the great days of Islamic chess in the 9th and 10th centuries. (See MANṢŪBA and AS-ṢŪLĪ.) Subsequently the art lay almost neglected until the 19th century. In 1851 KLING and HORWITZ published a pioneer work, *Chess Studies; or Endings of Games*, containing 207 positions: some are studies (the authors established this term), some didactic positions, and all were intended for instruction. In the 1890s a distinct advance was made, principally by TROITZKY, RINCK, and the German Johann Sehwers (1868–1940). They were followed by the PLATOV brothers and K. A. L. KUBBEL, since when Soviet composers have dominated the field. The first large collection, *A Thousand End-Games* (1910–11), was made by the Englishman Creasey Edward Cecil Tattersall (1877–1957); he inserted many didactic positions. From 1939 authoritative collections have been made by LOMMER and KASPARYAN. The unpublished HARMAN collection contains more than 25,000 classified studies and is available to tourney judges who wish to check for anticipation. In 1965 ROYCROFT founded *EG*, a quarterly magazine devoted wholly to studies; each issue contains an average of about 70 compositions, most of them contemporary.

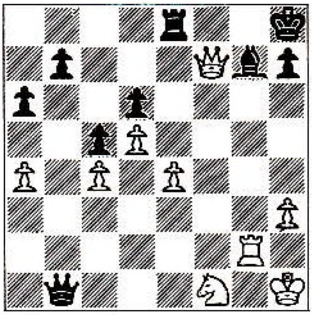
A. J. Roycroft, *Test Tube Chess* (1972), republished as *The Chess Endgame Study* (1982).

SUBA, MIHAI (1957–), International Grandmaster (1978), Romanian player who became widely known in 1982 when he came second equal with SAX after RIBLI at Băile Herculane and third (+6=4−3) after Ribli and SMYSLOV (who became CANDIDATES) in the Las Palmas interzonal. His best victory was at Dortmund 1983 (+6=4−1).

SUETIN, ALEXEY STEPANOVICH (1926–), Soviet player and author, International Grandmaster (1965). He played in ten USSR championships from 1950 to 1967, at his best sharing fourth prize in 1963 and 1965, scoring +8=7−4 and +6=11−2 respectively. In tournament play he fights hard, striving to win: 'To gain a tournament first', he writes, 'mastery is not enough; you must dare, take risks', adding that a competitor should be prepared for complex games at the outset and even if unsuccessful will be warmed up for the following rounds. This approach has brought him several victories: Sarajevo 1965 (+6=9) ahead of MATULOVIĆ and POLUGAYEVSKY; Copenhagen 1965 (+8=6−1) shared with GLIGORIĆ and TAIMANOV ahead of LARSEN; Titovo Užice 1966 (+5=10) shared with MATANOVIĆ ahead of Gligorić; Havana 1969 (+8=6−1) shared with KORCHNOI; Brno 1975, the first Czech Open Championship, a tie with HORT, who won the title on a tie-break; Lublin 1976 (+6=7); Dubna 1979 shared with RAZUVAYEV, Šahović, and I. A. ZAITSEV. At Havana 1968 Suetin came second (+9=5) equal with STEIN after KHOLMOV. Suetin's books deal with MIDDLE-GAME strategy and the openings, and include *Modern Chess Opening Theory* (1972), an English translation of the Russian text of 1958.

Faragó–Suetin Dubna 1979 Modern Benoni

1 d4 Nf6 2 c4 c5 3 d5 c6 4 Nc3 exd5 5 cxd5 d6 6 e4 g6 7 f4 Bg7 8 Bb5+ Nfd7 9 Bd3 0-0 10 Nf3 a6 11 a4 Nf6 12 0-0 Bg4 13 h3 Bxf3 14 Qxf3 Nbd7 15 Bd2 Qc7 16 Bc4 Nb6 17 b3 Nfd7 18 Rae1 Rae8 19 Qd3 Qd8 20 Kh1 Qh4 21 Re2 g5 22 g3 Qh5 23 Rg2 Nxc4 24 bxc4 f5 25 g4 fxg4 26 Rxg4 gxf4 27 Rfg1 Rf7 28 Bxf4 Ne5 29 Bxc5 Qxc5 30 Ne2 Kh8 31 Ng3 Rf2 32 Qe3 Qb2 33 Nf1 Be5 34 R4g2 Rxg2 35 Rxg2 Qb1 36 Qf3 Bg7 37 Qf7



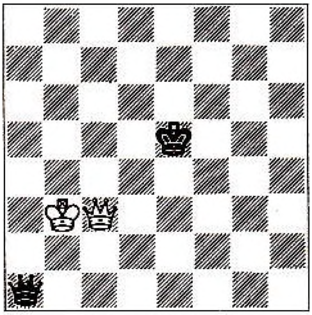
37 . . . Rc7 38 Qf4 Rxe4 39 Qf5 Qe1 40 Rg1 Re8 41 Ng3 Qe3 42 Nh5 Rf8 43 Qg4 Bd4 44 Rb1 Rg8 White resigns.

SUETIN VARIATION, 396, line in the SPANISH OPENING favoured by Suetin in the 1960s. White intends to support the advance of his b-pawn, e.g. 9 . . . Na5 10 Bc2 c5 11 d4 Qc7 12 b4.

SUI-MATE, an old name for SELFMATE.

as-SULI, ABŪ-BAKR MUHAMMAD BEN YAHYĀ (*c*.880–946), the strongest player of his time, composer, and author of the first book describing a systematic way of playing SHAṬRANJ. For more than 600 years the highest praise an Arab could bestow on a chess-player was to say that he played like as-Sūlī. His family came from Jurjan, bordering the Caspian sea, and his name indicates a Sulian (Turkish) background. He came to prominence during the reign of al-Muktafī, caliph of Baghdad from 902 to 908, in whose presence he played a match against the court player al-Māwardī. When as-Sūlī won, the caliph dismissed the loser with a pun 'your rose-water [*māward*] has turned to urine.' as-Sūlī remained in the court of the next two caliphs, acquiring a high reputation as a scholar, biographer, and historian. A good conversationalist with a genial manner, he had wide knowledge. His large collection of books made him the butt of a satirical poem: 'Of all men, as-Sūlī possesses the most learning—in his library. If we ask him for an explanation on a point of science he answers, "Boy! Bring here such and such a packet of science".' He wrote many history books and two textbooks on chess. In 940 he made an indiscreet political comment and had to flee from Baghdad. He died at Basra in reduced circumstances, leaving behind one outstanding pupil, al-LAJLĀJ.

as-Sūlī's principal contribution to the strategy of *shatranj* was his advocacy of flank openings. (See TA'BI'A.) Besides composing MANṢŪBĀT he was an excellent ENDGAME player and analyst. The following example compares well with 20th-century studies:



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Black is to move. Each of the pieces shown as a queen is a FIRZĀN. as-Sūlī writes: 'This is very old yet neither al-'ADLĪ nor anyone else has said whether it is drawn or can be won. There is no one on earth who has solved it unless he was taught by me.' The solution is published here for the first time. White wins by BARE KING:

1 . . . Kd5 (If the Black king is moved elsewhere White plays his firzān to a3 and his king to a2.) 2 Kb4! Kd6 (a) 3 Kc4 Ke5 4 Fb4 Kd6 5 Kc3! Kc6 (b) 6 Kb3 Kb5 7 Fc3 Kc5 8 Fd2 (c) 8 . . . Kd4 9 Kc2 Ke4 10 Fc1 Ke3 11 Kb1 and 12 Kxa1.

(a) 2 . . . Ke4 3 Ka3 Kd5 4 Kb3 (White completes a TRIANGULATION.) 4 . . . Ke4 5 Ka2 Kd3 6 Fb4 Kc2 or c4 7 Fa3, or 2 . . . Kc6 3 Fd2 Kd5 4 Kc3 Ke4 5 Kb3 Kd3 6 Fc1 Ke2 7 Ka2 (White takes the distant OPPOSITION.) 7 . . . Kd1 8 Kb1 (ZUGZWANG).

(b) 5 . . . Kd5 6 Kc2 Kc4 7 Fa3 Kb5 8 Kb1 (distant opposition) 8 . . . Ka4 9 Ka2 (zugzwang).

(c) After 8 Ka2? Kc4 9 Kxa1 White scores only a MEDINESE VICTORY (9 . . . Kxc3), but the game would be drawn according to the usual laws of *shaṭranj*.

(See DILĀRĀM'S MATE; SHAṬRANJ.)

SULTAN KHAN, MIR (1905–66), perhaps the greatest natural player of modern times. Born in the Punjab, he learned Indian chess when he was nine, was taken into the household of Sir Umar Hayat Khan, and learned the international game in 1926. Two years later he won the All-India Championship and in the spring of 1929 his patron and master took him to London. Within a few months he won the British Championship, returning to India shortly afterwards. In Europe in May 1930 he began a brief career that included defeats of many leading players.

A striking figure, of dark complexion, with a lean face and broad forehead, his black hair usually turbanned, he sat at the board impassively, showing no emotion in positions good or bad. He did not believe he possessed any special skill, rather that the player applying the greater concentration should win. In events of about category 10 Sultan Khan came second to TARTAKOWER at Liège 1930, third (+5=2−2) after EUWE and CAPABLANCA at Hastings 1930–1, and third (+6=3−2) equal with KASHDAN after ALEKHINE and FLOHR at London 1932. In events of about category 9 he came fourth or equal fourth at Scarborough 1930, Hastings 1931–2, and Berne 1932 (+10=2−3). Sultan Khan won the British Championship again in 1932 and 1933 and played first board for the British Chess Federation in the Olympiads of 1930, 1931, and 1933. In match play he defeated Tartakower (+4=5−3) in 1931 and lost to Flohr (+1=3−2) in 1932. At the end of 1933 he went back to India at the bidding of his master. When Sir Umar died Sultan Khan was left a small farmstead near his birthplace, and there he lived out his days. Apparently he had few regrets. A friend visiting him in 1958 found him sitting quietly under the shade of a tree smoking his hookah, chatting with neighbouring farmers while the womenfolk did the work.

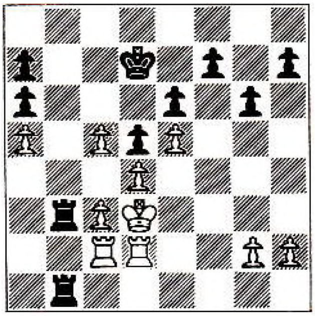
In the Indian game of his time the pieces were moved as in international chess but the laws of promotion and stalemate were different, castling was not permitted, and a pawn could not be advanced two squares on its first move. The game opened slowly with emphasis on positional play rather than tactics, and not surprisingly Sultan Khan became a positional player. He had few peers in the MIDDLE-GAME and was among the world's best two or three ENDGAME players, but he never mastered the openings which, by nature empirical, cannot be learned by the application of common sense alone.

When Sultan Khan first travelled to Europe his English was so rudimentary that he needed an interpreter. He suffered from bouts of malaria and, in the English climate, from continual colds and throat infections, often turning up to play with his neck swathed in bandages. Unable to read or write, he never studied any books on the game, and he was mistakenly put in the hands of trainers who were also his rivals in play. Under these adverse circumstances, and having known the international game for a mere seven years, only half of which was spent in Europe, Sultan Khan nevertheless became one of the world's best ten players. This achievement brought admiration from Capablanca who called him a genius, an accolade he rarely if ever bestowed on anyone else.

R. N. Coles, *Mir Sultan Khan* (rev. edn, 1977) contains 64 games.

Sultan Khan–Flohr 3rd match game 1932 Caro–Kann Defence, Exchange Variation

1 e4 c6 2 d4 d5 3 exd5 cxd5 4 Bd3 Nc6 5 c3 Nf6 6 Bf4 Bg4 7 f3 Bh5 8 Ne2 e6 9 Nd2 Bd6 10 Bg3 Qe7 11 Nb3 Bg6 12 Rc1 Bxd3 13 Qxd3 0-0 14 Bxd6 Qxd6 15 0-0 Rfe8 16 Ng3 g6 17 Rce1 Rac8 18 Re2 Nb8 19 a4 Nfd7 20 a5 Qa6 21 Qxa6 bxa6 22 Ra1 Rc7 23 Nc1 Rec8 24 Nd3 Rb7 25 Ra3 Nc6 26 Nf1 Rb5 27 b4 Nd8 28 Ne3 Rbb8 29 Kf2 Nb7 30 Nc5 Ndxc5 31 bxc5 Nd8 32 f4 Nc6 33 Ng4 Rb1 34 Ne5 Nxe5 35 fxe5 Kf8 36 Ke3 Rcb8 37 Rf2 Ke7 38 Rc2 Kd7 39 Raa2 R8b3 40 Kd3 Rd1+ 41 Rd2 Rc1 42 Rac2 Rcb1 After much sparring White is now able to take the initiative. Instead of 42 . . . Rcb1 Black could have played 42 . . . Ra1 and if 43 Ra2 Rc1 seeking a draw by repetition.



43 Rf2 Ke7 44 c6 Rb8 45 c4 R1b3+ 46 Rc3 dxc4+ 47 Kxc4 R3b4+ 48 Kd3 Re8 49 Ke3 Rb5 50 Ra2 Rf8 51 g4 Kd8 52 c7+ Kc8 53 Rf2 Rxa5 54 Rc6 Ra3+ 55 Ke4 Kd7 56 Rxf7+ Kxc6 57 Rxf8 Kxc7 58 Rf7+ Kd8 59 Rxh7 g5 60 Rg7 Ra2 61 Rxg5 Rxh2 62 Rg8+ Kc7 63 Rg6 a5 64 Rxe6 Kb7 65 Rf6 Rg2 66 e6 Rxg4+ 67 Kd5 Kc7 68 Rf7+ Kd8 69 Rxa7 Rh4 70 Ke5 Black resigns.

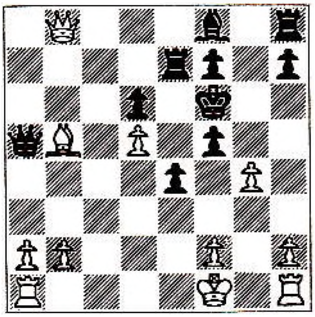
SUM OF PROGRESSIVE SCORES, an AUXILIARY SCORING METHOD used for tie breaking in Swiss system tournaments. The aggregate scores made by a player after each round are added together. For example a player whose progressive scores read 1,2,3,3,3, (=12) would be placed above a player whose progressive scores read 0,0,1,2,3, (=6). This popular and simple way of resolving ties is based on the supposition that a player who scores more points in the early rounds will have been pitted against stronger opposition.

SVENONIUS VARIATION, 456 in the FOUR KNIGHTS OPENING; 558 in the KING'S GAMBIT Declined; 634 in the FRENCH DEFENCE. The Swedish analyst Ludwig Oskar Svenonius (1853–1926) contributed many articles on the openings to *Deutsches Wochenschach*.

SVESHNIKOV, YEVGENY ELLINOVICH (1950–), Soviet player, International Grandmaster (1977). He qualified for and played in his first USSR Championship when he was 17, and at his fifth attempt (1978) tied for fifth place. In international tournaments he shared first prize (+5=10) with POLUGAYEVSKY ahead of GELLER at Sochi 1976, won category 8 tournaments at Le Havre 1977 (+8=7) and Cienfuegos 1979 (+9=4), and scored +6=6−1 to share second place with Geller after GHEORGHIU at Novi Sad 1979.

Ivanović–Sveshnikov Team match Yugoslavia v. USSR 1976 Sicilian Defence, Pelikán Variation

1 e4 c5 2 Nf3 Nc6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 e5 6 Ndb5 d6 7 Bg5 a6 8 Bxf6 gxf6 9 Na3 b5 10 Nd5 f5 11 Bd3 Be6 12 c4 Qa5+ 13 Kf1 Bxd5 14 exd5 Nd4 15 cxb5 axb5 16 Nc2 Nxc2 17 Qxc2 e4 18 Qc6+ Ke7 19 Bxb5 Ra7 20 Qc8+ Kf6 21 g4 Re7 22 Qb8



22 . . . Ke5 23 f4+ Kxf4 24 Ke2 Ke5 25 Rhf1 fxg4 26 b4 Bg7 27 bxa5 Rxb8 28 Rab1 f5 (The STEAMROLLER gets under way.) 29 a6 f4 30 Bc6 f3+ 31 Kf2 Rxb1 32 Rxb1 Kf4 33 Rb4 Bc3 34 Rc4 Ba5 35 Kf1 Bb6 36 Bb7 h5 37 Rc6 c3 38 Rc4+ Kg5 White resigns.

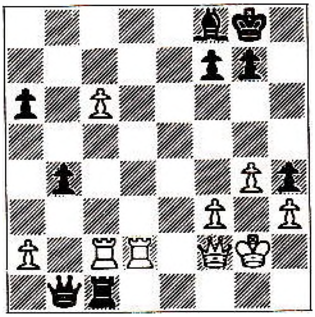
SWEDISH VARIATION, 59, the FOLKESTONE VARIATION in the QUEEN'S GAMBIT Declined.

SWIDERSKI, RUDOLF (1878–1909). The son of a Leipzig manufacturer, Swiderski made himself known as a player when he won first place in the Munich HAUPTTURNIER 1900. He competed in eight major tournaments from 1902 to 1908, achieving his best result at Coburg 1904, when he shared first prize with BARDELEBEN and SCHLECHTER. For some time before his death Swiderski suffered ill-health, and with 'talents above the average' but finding 'full consolation neither as a musician, a chess-player, nor as an artist' he took his own life, allegedly because he could not face an operation.

SWINDLE, a trap by means of which a player who has a lost position avoids defeat. If the trap fails to ensnare the opponent it is not called a swindle. MARSHALL, the most renowned of swindlers, was rightly proud of this special skill: for any means of saving a lost position is as good as any other. His habit of playing on long after others would have resigned was well known, and may on occasion have disarmed his opponents.

S. Bouaziz–Miles Riga interzonal 1979 Sicilian Defence, Paulsen Variation

1 e4 c5 2 Nf3 e6 3 d4 cxd4 4 Nxd4 a6 5 Bd3 Nf6 6 0-0 d6 7 c4 Be7 8 Nc3 0-0 9 Be3 Nbd7 10 f3 Re8 11 Qd2 Bf8 12 Rfd1 b6 13 Bf1 Bb7 14 Rac1 Rc8 15 Qf2 Qc7 16 b3 Qb8 17 Rc2 Ba8 18 Kh1 Rcd8 19 Bc1 Nc5 20 Bb2 d5 21 cxd5 exd5 22 exd5 b5 23 Nf5 b4 24 Na4 Bxd5 25 Rcd2 Qc7 26 Ne3 Qa7 27 Bd4 Qb7 28 Bxc5 Rxe5 29 Bc4 Rh5 30 Nxd5 Nxd5 31 g4 Re5 32 Nb6 Nxb6 33 Rxd8 h5 34 h3 Nxc4 35 bxc4 Qe7 36 R8d2 Rc3 37 Rc2 Qe5 38 Rd5 Qa1+ 39 Kg2 Re1 40 c5 Rh1 41 c6 h4 42 Rcd2 Rc1 43 Rc2 Qb1 44 Rdd2



44 . . . Rh1. This move has the ingredients of a good swindle: there is hardly a feasible alternative; the rook has visited h1 before, ineffectively; and the move comes some time after Black's game became 'hopelessly lost'. White, who could have won by 45 g5, suspects nothing. Play continued 45 c7? Rxh3 46 Kxh3? Qh1+ 47 Qh2 Qxf3+ 48 Kxh4 Be7+ 49 g5 Bxg5+ and Black resigned (50 Kxg5 f6+ 51 Kh4 g5 mate).

SWISS GAMBIT, 695, variation in the BIRD OPENING so named by its inventor, the Ukrainian player Alexander Wagner (*c.*1868 – *c.*1942). He introduced the gambit, which is sometimes named after him, in a Swiss correspondence tournament game Wagner–Kostin, 1910–11.

SWISS SYSTEM, a method of playing a tournament that allows many more players to take part than would be possible in an ALL-PLAY-ALL tournament taking the same length of time, and that does not have the disadvantages of the KNOCK-OUT method. The basic principle is that players are paired for each round against opponents who have the same score at that time and whom they have not played before. The administrative details can become quite complicated. The reliability of the system depends upon the number of rounds. As a rule of thumb a number equal to that required for a knock-out event places the winner (and the tail ender) with reasonable accuracy. Two extra rounds are required to determine each additional place with the same accuracy. Thus an eleven-round tournament of 32 players would reveal the best and worst sets of four, while the 24 players in between would only be roughly sorted. Therefore the Swiss system should not be used for a competition within a competition such as awarding a championship to the highest placed local person in an international tournament.

This popular system, which on account of the numbers that can play often makes tournaments self financing, was suggested by Dr Julius Müller of Brugg, Switzerland, and first used for a chess tournament at Zurich in 1895.

SWISS VARIATION, 94, the HENNEBERGER VARIATION of the QUEEN'S GAMBIT Declined.

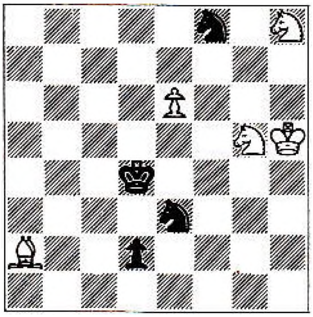
SWITCHBACK, a composition term for the return of a piece to the square from which it came. (For some examples see LEPUSCHÜTZ and QUADRANT.)

SYMBOLS, see CONVENTIONAL SYMBOLS.

SYMMETRICAL DEFENCE, 9 in the ENGLISH OPENING (see ADORJÁN; CHRISTIANSEN); 34, the AUSTRIAN DEFENCE in the QUEEN'S GAMBIT Declined.

SYMMETRICAL VARIATION, 457 in the FOUR KNIGHTS OPENING.

SYMMETRY, a composer's word for a position, usually occurring at the end of a solution, in which the men or those taking an active part are arranged symmetrically.



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A study by KAMINER that won first prize in the *Shakhmaty* tourney, Jan.–June 1927. 1 Nf3+ Kc3 2 e7 Nd7 3 Nxd2 Nf5 (3 . . . Kxd2 4 Kg5) 4 Ne4+ Kd4 5 e8=N Kxe4 6 Bb1+ Ke5 7 Ng6+ Ke6 8 Ba2, a symmetrical model mate.

SYNTHETIC. The solution of a problem is given, perhaps accompanied by SET PLAY and TRY-PLAY, and the solver is required to reconstruct the position. The earliest known synthetic was set in the *Chess Palladium and Mathematical Sphinx* (1846).

SYNTHETIC GAME PROBLEM, see SHORTEST GAME PROBLEM.

SYNTHETIC METHOD, a technique for playing chess without analysis of the position but by applying military theory. Its advocate Franklin Knowles Young (1857–1931) published half a dozen books between 1894 and 1923 to advance his method, but readers without a thorough grasp of military jargon found the books unintelligible and readers with such a grasp found them useless.

SYSTEM, a series of opening moves that can be made by one side independently, to some extent, of the opponent's play. The moves are not necessarily made in a fixed order. The idea of building up a middle-game position in this way, customary in the old game (see TA'BI'A), was introduced to the modern game by STAUNTON in the 1840s. (For examples see COLLE SYSTEM, PIRC–ROBATSCH SYSTEM, STAUNTON SYSTEM; see also BARCZA OPENING, LONDON VARIATION, RÉTI OPENING.)

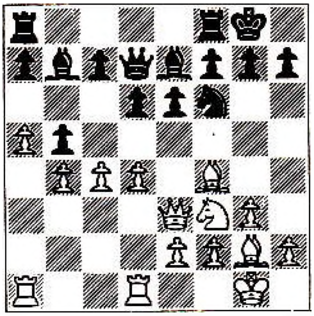
SZABÓ, LÁSZLÓ (1917–), International Grandmaster (1950), International Arbiter (1954), leading Hungarian player for about 20 years and in his prime one of the world's best 12. He achieved his first notable successes in 1935 at the unusually early age of 18: he won the Hungarian Championship (for the first of nine times), won a tournament at Tatatóváros (+10=6−1), and played in the Warsaw Olympiad, when competitors were impressed by his attacking style. His next important tournament achievements came after the Second World War: Groningen 1946, category 12, fourth (+9=5−5) equal with NAJDORF after BOTVINNIK, EUWE, and SMYSLOV ahead of BOLESLAVSKY and KOTOV; interzonal, Saltsjöbaden 1948, category 14, second (+8=9−2) after BRONSTEIN ahead of Boleslavsky, Kotov, and Najdorf; Budapest 1948, first (+9=6); interzonal, Saltsjöbaden 1952, a share of fifth place; interzonal, Göteborg 1955, category 12, a score of +6=12−2 to share fifth place. In his third and last Candidates tournament, Amsterdam 1956, category 15, Szabó made his nearest approach to the world championship, taking third place (+3=13−2) equal with Bronstein, GELLER, PETROSYAN, and SPASSKY after Smyslov and KERES. Subsequently he had several excellent victories: Zagreb 1964 (+6=7); Budapest 1965 (+7=8) equal with POLUGAYEVSKY and TAIMANOV; Sarajevo 1972 (+8=6−1) ahead of Petrosyan, HORT, and Keres; and Hilversum 1973, category 12 (+6=7−1), equal with Geller ahead of LJUBOJEVIĆ and Polugayevsky. The last was Szabó's best win, a fine achievement for a player in his fifty-seventh year.

He continued to play in tournaments, but the only strong event he won was Hastings 1973–4, when he tied with KUZMIN, TIMMAN, and TAL. Over a period of 33 years (1935–68) Szabó played for his country in eleven Olympiads, five times at first board. (See ISOLATED QUEEN'S PAWN.)

His autobiography, *50 év—100 000 lépés* (1981) (50 years—100 000 moves) contains 222 games as well as details of his career.

Szabó–Keres Budapest 1952 Queen's Indian Defence

1 c4 Nf6 2 d4 e6 3 Nf3 b6 4 g3 Bb7 5 Bg2 Be7 6 0-0 0-0 7 Nc3 Ne4 8 Qc2 Nxc3 9 Qxc3 Be4 10 Bf4 d6 11 Qe3 Bb7 12 Rfd1 Nd7 13 b4 Nf6 14 a4 Qd7 15 a5 b5



16 Ne5 dxe5 17 dxe5 Qc8 18 exf6 Bxf6 19 Rac1 Bxg2 20 Kxg2 e5 21 Bg5 Bxg5 22 Qxg5 Qb7+ 23 Kg1 Rac8 24 cxb5 Qxb5 25 Rxc7 Qxe2 26 Qd2 Qa6 27 Qd3 Qe6 28 Rxa7 e4 29 Qe3 Rd8 30 Rxd8 Rxd8 31 Qd4 Qe8 32 Qc5 Rc8 33 Qc7 Qxc7 34 Rxc7 f5 35 a6 h5 36 a7 h4 37 Rb7 Kh7 38 Kg2 e3 39 fxe3 Rc2+ 40 Kf3 Black resigns.

SZABÓ VARIATION, 191, also called the Boleslavsky Variation, in the GRÜNFELD DEFENCE; 215 in the KING'S INDIAN DEFENCE, played by SZABÓ in the Amsterdam Candidates Tournament 1956, but known much earlier.

SZÉN (pron. Sen), **JÓSZEF** (1805–57), Hungarian player, one of the world's best half-dozen in the 1840s, famed for his ENDGAME skill in both analysis and play. 'Of a mild nature, thoughtful, active-minded, patient, shy, and timid in manner', Szén lacked worldly ambition. After a long period in his father's office he became a paid official in the Department of Archives. He had wanted to study mathematics but in deference to his father, a notary, he studied law, without success. At Paris in 1836 he went daily to the CAFÉ DE LA RÉGENCE; the players could see him coming from a distance on account of his conspicuous hat, calling him affectionately 'l'Hongrois au chapeau blanc'. He met BOURDONNAIS who gave him odds (pawn and move, or pawn and two), and they played many games. The advantage lay with Szén, but whether he led by a narrow or decisive majority of games is not known. He acquitted himself well in other cities, his worst result a narrow defeat by BLEDOW at Berlin in 1839. G. WALKER notes in 1837 that Szén was stronger than any player in Vienna, that he could beat all the London players, that he was about as strong as SAINT-AMANT but 'plays the endgame better'. From 1842 to 1846 Szén led a Hungarian team in a correspondence match against Paris; Hungary's decisive victory marked her coming of age in the chess world, with Szén her first great master.

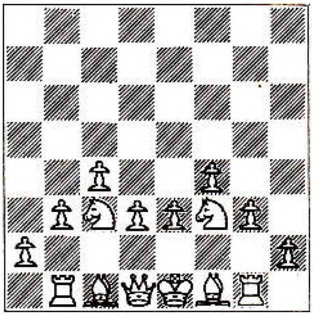
He eagerly accepted an invitation to the world's first international tournament, an unseeded series of knock-out matches, London 1851. After defeating Samuel Newham (1796–1875), England's leading provincial player, he lost to ANDERSSEN, the eventual winner, in the second round. (After the third game of this match Szén was leading, +2−1, and the players agreed that if either won the first prize he would give a third of his winnings to the other.) Szén won the third round against HORWITZ (+4), the fourth and last round against Hugh Alexander Kennedy (1809–78) (+4=1), and was placed fifth overall. In 1853 Szén lost a match to HARRWITZ (+1=1−3), then in his prime. Szén's health, never robust, was now failing. He returned to Pest where, during his last days, 'the chessboard and the men were his constant companions.' (See THREE PAWNS PROBLEM.)

SZÉN VARIATION, 288, sound line in the SICILIAN DEFENCE, played successfully by SZÉN against ANDERSSEN at the London tournament 1851, and regarded as so strong that the Sicilian Defence went out of fashion for most of the 1850s. (See ANDERSSON; BACKWARD PAWN; LIBERZON.)

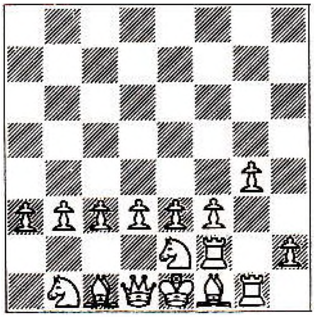
T

TAʿBIʿA (pl. taʿbiʿāt), an opening system used in shaṭranj. Each taʿbiʿa consists essentially of a pawn formation which a player should try to set up; he need not complete this formation: he may be prevented from doing so or a better course of action might present itself. Generally the pawns are supported by pieces from the rear. A player tries to gain space, perhaps establishing one or more pawns on his fifth rank: e.g. for White, b5 and f5, the strong squares, or c5 and g5, to keep out the black firzān. He also tries to make holes in the enemy pawn formation so that his firzān may be advanced to the fifth rank or beyond. As in the modern game the initiative confers advantage, for the player moving first has the greater influence on the shape of the pawn formation. Usually he begins by advancing the pawn or pawns he wishes to establish on the fourth rank, but he is advised, when his opponent moves a pawn, to make a reply that will 'stand against it', to prevent the opponent's gaining space in any part of the board. For example, White might begin 1 f3 answering 1 . . . f6 by 2 f4 or 1 . . . c6 by 2 c3. The pieces shown as queens and bishops are firzāns (F) and fīls (A) respectively.

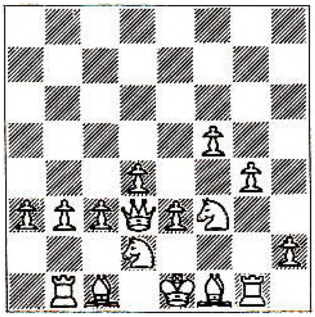
In the Saif opening a player attempts an early advance of his d-pawn (the saif pawn or sword pawn), not a good idea: For example 1 d3 c6 2 d4 b6 3 c3 c5 4 d5 Nf6 5 c4 b5 (compare the benko gambit) 6 b3 bxc4 7 bxc4 Aa6 8 Na3 Axc4 9 Nxc4 Nxd5, with advantage to Black.



The mujannaḥ, meaning flank opening, a solid formation that the opponent cannot easily prevent. White concedes no space, holds his weak square f4 firmly, and can link his rooks on the second rank for action on any part of the board. al-lajlāj comments on the pawn advances that White might now prepare: on the king's side (best), in the centre (the most popular), on the queen's side (the least effective).



The sayyāl, meaning torrent. White's aim is to advance the f-pawn (the torrent pawn) to f5. This and the mujannaḥ were the two openings most favoured by as-ṣūlī.



The muwashshaḥ, invented by as-Ṣūlī. The name means richly-girdled, and White has indeed a promising position; but a strong opponent would not permit the completion of this taʿbiʿa.

al-Lajlāj gives many fictitious games showing how advantage might be sought in the middle-game: by making use of strong squares on the fifth rank, by making a path for the firzān, or by advancing a group of pawns. To this end he does not always give the best moves for the defender. Some of his examples follow.

1 f3 f6 2 f4 f5 3 c3 c6 4 c4 c5 5 Nf3 Nf6 6 Nc3 Nc6 7 e3 e6 8 g3 g6 9 b3 b6 10 d3 d6 11 Rg1 Rg8 12 Rb1 Rb8 (the double mujannaḥ) 13 h3 Rh7 14 Rh2 Rbg7 15 Rbg2 h6 16 g4 fxg4 17 hxg4 g5 (else White advances his g-pawn) 18 f5 d5 19 fxe6 dxc4 20 bxc4 Axe6 21 Nd5 Fe7 22 Nxf6+ Fxf6, and 'White's firzān has a clear road to the centre of the board' (via f3 to d5). A variation on Black's 14th move: 14 . . . Rf7 15 Rf2 h6 16 g4 fxg4 17 hxg4 g5 18 f5 exf5 19 gxf5 Nd7 20 Nd2 Ne7 21 Ah3 (not 21 e4, leaving holes for the black firzān) 21 . . . g4 22 Rfg2 h5 23 Nde4 Rh8 24 Ng5 Rg7 25 Nf3 Rgg8 26 Nh4

gxh3, and White has the advantage because of his grip on f5.

1 f3 f6 2 f4 e6 3 c3 c6 4 c4 d6 5 Nf3 g6 6 Nc3 b6 7 e3 Nd7 8 g3 Nc7 9 b3 Fc7 10 d3 d5 11 Rg1 e5 (Black plays the mashā'ikhī, meaning the Sheikh's opening, characterized by the advance of both centre pawns. al-Lajlāj shows how a CLASSICAL CENTRE may be broken by the flank attack of the mujannah. 11 . . . a6, the chanaj, would have been better.) 12 Rb1 Fd6 13 b4 h6 14 Aa3 Ac6 15 fxe5 fxe5 16 c5 (confining Black's firzān) 16 . . . Fc7 17 b5! cxb5 18 Nxb5 Kd8 19 Nc3 bxc5 20 Axc5 Nxc5 21 Nxc5, and Black's centre is broken, his d-pawn isolated on a weak square.

1 g3 (aiming for the sayyāl) 1 . . . h6 2 g4 f6 3 h3 h5 (the recommended defence; White changes his plans) 4 g5 f5 5 h4 g6 6 f3 Rh7 7 f4 Rf7 8 e3 c6 9 d3 d6 10 c3 c6 11 b3 b6 12 Nd2 Nd7 13 Ah3 Ne7 14 Ne2 Fc7 15 Rf1 Rb8 16 Ng3 a6 17 e4 fxe4 (if 17 . . . b5 18 exf5 exf5 19 Rf3 followed by Nf1 and Ne3 renewing the attack of f5) 18 dxe4 c5 (or 18 . . . d5 19 f5) 19 f5 gxf5 20 exf5, and 'White has two united passed pawns and Black's h-pawn is fixed.' An opening that would have pleased PHILIDOR.

TABLE, see CROSSTABLE, PAIRING TABLES.

at-TABRĪZĪ, 'ALĀ'ADDĪN (14th century), commonly known as Kwāja 'Alī ash-Shaṭranjī, the best player of his day. A lawyer from Samarkand, he became attached to the court of TIMUR and travelled extensively, for the court was almost continually on the move. His play was rapid and he claimed that he could play four simultaneous blindfold games while conversing with friends. He ascribed his strength to assistance from Allāh, who in a dream had once given him a set of chessmen. With Timur he played only GREAT CHESS. His book on chess has not survived, but positions from his games or composed by him have been copied into other manuscripts.

TABULAR NOTATION, a notation that is written in column form as, for example, on a SCORE SHEET. In many books moves are in tabular notation with annotational analyses in RUNNING NOTATION: see POSITIONAL PLAY.

TACTICS, the art of conducting the game, the means by which strategic plans are carried out. Tactics are most evident in a COMBINATION and when dealing with immediate threats, but most and perhaps all moves have a tactical ingredient, usually the preparation or prevention of threats. Chess has been described as a strategic game that is 99 per cent tactical, another way of saying that no move should be made without consideration of its tactical consequences. Tactics cannot be learned by rote: they vary from game to game, even when the same strategic plan is used. A beginner should play as many different opponents as possible and analyse for himself the games played by masters, thus becoming familiar with a wide range of tactical ideas.

TAIMANOV, MARK YEVGENYEVICH (1926–), Soviet player, International Grandmaster (1952), and one of the world's best ten from about 1950 to 1956, concert pianist. At the age of eight Taimanov already showed talent for both chess and music. A few years later he joined a group of young chess-players receiving instruction from BOTVINNIK. In 1948 he won the Leningrad Championship and then competed in the USSR Championship, a chastening experience, for he came last. (At about the same time he was taking his final examinations at the Leningrad Conservatoire.) Soon afterwards his chess successes began: USSR Championship 1949, category 12, third (+7=11−1) equal with GELLER after BRONSTEIN and SMYSLOV; Leningrad Championship 1950, first, and 1952, first; interzonal tournament, Saltsjöbaden 1952, second (+7=13) equal with PETROSYAN after KOTOV; USSR Championship 1952, first (+11=5−3) equal with Botvinnik, who won the play-off; CANDIDATES tournament, Neuhausen–Zurich 1953, category 16, eighth (+7=14−7) equal with Kotov.

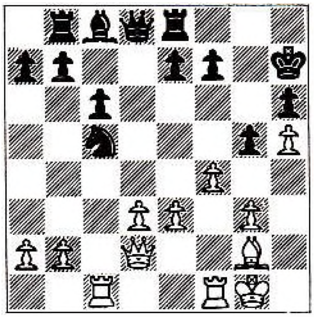
Some time elapsed before Taimanov made another attempt to gain the world title. He followed his career as a pianist, and chess successes came intermittently: USSR Championship 1954, second (+7=12) equal with KORCHNOI after AVERBAKH; Moscow 1956, category 12, third (+6=9) after Botvinnik and Smyslov ahead of Bronstein and KERES; USSR Championship 1956, first (+8=7−2) equal with Averbakh and SPASSKY, and champion after a play-off; Leningrad Championship 1961, first equal with Spassky; Dortmund 1961, first (+6=4−1) ahead of Smyslov and LARSEN; USSR Championship 1962, second (+10=7−2) equal with TAL after Korchnoi; Budapest 1965, first (+7=8) equal with POLUGAYEVSKY and SZABÓ; and Copenhagen 1965, first (+8=6−1) equal with GLIGORIĆ and SUETIN ahead of Larsen. In 1969 and 1970 Taimanov played with renewed vigour, winning three international tournaments in succession: Zalaegerszeg 1969 (+7=8); Wijk aan Zee 1970 (+9=6) ahead of HORT; and Skopje 1970 (+7=8) a tie with VASYUKOV. He then played in the category 13 interzonal, Palma de Majorca 1970, scored +8=12−3, shared fifth place, and became a Candidate. In the quarter-final, played at Vancouver in 1971, he met FISCHER, and lost every game (−6). There were only two comparable precedents for such a CLEAN SCORE, and this crushing defeat effectively ended Taimanov's chess career. 'At least', he said, 'I have my music.'

Further troubles followed, however. The piano duets he and his wife played at concerts ended when his 26-year-old marriage foundered. In disfavour with Soviet chess authorities, he also had difficulty obtaining concert engagements. For several years he continued to play in tournaments, winning the Leningrad Championship in 1973 for the fifth time, but otherwise achieving only modest results. In 1976 he played in his twenty-third and last USSR Championship (a record).

Taimanov is remembered for several contributions to openings knowledge and his books on the subject, notably *Zashchita Nimtsovicha* (1956); a second edition (1960) was augmented and published in German, *Nimzowitsch-Indisch bis Katalanisch* (1972). Two other books in German were *Slawisch bis Reti-Eröffnung* (1971) and *Damengambit bis Hollandisch* (1969). He also published *Zarubezhnye Vstrechi* (1958), a diary of his travels.

Taimanov–Vaganyan Vilnius 1975 English Opening

1 c4 Nf6 2 Nc3 d5 3 cxd5 Nxd5 4 g3 g6 5 Bg2 Nb6 6 Nf3 Bg7 7 0-0 0-0 8 d3 Nc6 9 Be3 h6 10 Rc1 Re8 11 Nd2 Nd4 12 Bxd4 Bxd4 13 Nb5 c6 14 Nxd4 Qxd4 15 Qc2 Rb8 16 Nb3 Qa4 17 Qd2 Kh7 18 Nc5 Qd4 19 e3 Qd8 20 h4 Nd7 21 h5 g5 22 f4 Nxc5

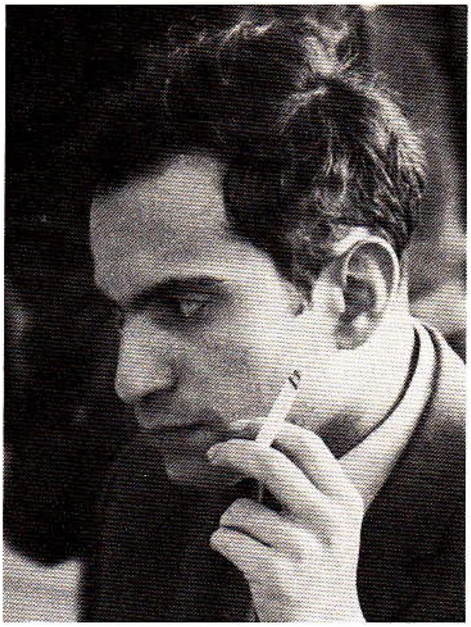


23 fxg5 Ne6 24 Rxf7+ Kg8 25 gxh6 Kxf7 26 Qf2+ Kg8 27 Qf5 Rf8 28 Qg6+ Kh8 29 Bc4 Rf7 30 Qxf7 Qg8 31 Qxe7 Qxg3+ 32 Kf1 Qh3+ 33 Kf2 Qh2+ 34 Ke1 Qg1+ 35 Ke2 Qh2+ 36 Kf1 Qh3+ 37 Kf2 Qh2+ 38 Bg2 Bd7 39 Qf6+ Kh7 40 Qf5+ Kg8 41 Rh1 Qc7 42 Qg6+ Black resigns.

TAIMANOV VARIATION, 137, line in the MODERN BENONI, examined by TAIMANOV, who published his analysis in 1956, and played by him against TRIFUNOVIĆ in the USSR–Yugoslavia match, 1957; 157, a variation of the NIMZO-INDIAN DEFENCE favoured by Taimanov in the 1950s but known earlier; 291, the BASTRIKOV VARIATION of the SICILIAN DEFENCE.

TAKÁCS (pron. tokarch), **SÁNDOR** (1893–1932), Hungarian player, born Karl Sydlauer, the son of a doctor. He was active in master chess from 1922 to 1930, notably sharing first prize with GRÜNFELD in the twelfth Trebitsch Memorial tournament, Vienna 1928 (about category 8). His last chess appearance was at the Hamburg Olympiad July 1930. Eight months later he entered a Belgian sanatorium, maintaining his interest in the game by means of correspondence chess and the analysis of games. When beyond hope of recovery he returned home, where he died about a week later.

TAL, MIKHAIL NEKHEMYEVICH (1936–), International Grandmaster (1957), World Champion 1960–1. Born in Riga, the son of a physician, he became interested in chess when he saw the game played in his father's waiting-room. At eight years old he joined the chess section of the Palace of Pioneers at Riga and five years later he began to study the game with Alexander Koblencs (1916–), a leading Latvian player. They became close friends. At this time Tal was not unduly skilled at the game; he was no child prodigy. A bright pupil at school, he went to university at the age of 15 to study Russian language and literature. He first became widely known in the Soviet Union when he won the chess championship of Latvia in 1953 after which he made rapid progress: USSR championship Leningrad 1957, first (+9=10−2); USSR championship Riga 1958, first (+9=5−3 and one win by default); Portorož interzonal 1958, first (+8=11−1) 2½ points ahead of the second prize winner; Zurich 1959, first (+10=3−2); CANDIDATES tournament Bled–Zagreb–Belgrade 1959, first (+16=8−4). By winning this last event, one of his best four tournament achievements, Tal became challenger. In 1960 he defeated BOTVINNIK (+6=13−2) to become the youngest world champion up to that time.



Tal, going on to share first place at the Interzonal Tournament, Amsterdam 1964

A year later Tal lost the return match. He had wanted to play in Tallinn where he had enthusiastic support but to the privilege of a return match Botvinnik added another, the choice of venue, and they played in Moscow. Before the match Tal had been unwell on account of kidney trouble, but he declined a postponement offered by his opponent. The chief cause of his loss was lack of study and preparation. Botvinnik expressed this differently: 'If Tal would learn to program himself properly then it would become impossible to play him.'

Shortly after losing the title Tal made the second of his great tournament performances, taking first prize (+11=7−1) one point ahead of FISCHER and two points ahead of GLIGORIĆ, KERES and PETROSYAN at Bled 1961. Tal commenced play in the next Candidates tournament, Curaçao 1962, but withdrew before he completed his games to undergo hospital treatment for his kidney trouble. In the USSR championship at Yerevan later that year he came second (+11=5−3) equal with TAIMANOV after KORCHNOI, and at Miskolc 1963 he took first prize (+10=5) two points ahead of BRONSTEIN. After scoring +11=12 to share first place in the Amsterdam interzonal of 1964 Tal again became a Candidate; then he defeated PORTISCH (+4=3−1) and LARSEN (+3=5−2) but lost the final match to SPASSKY. At Kharkov in 1967 the Soviet championship was organized on the Swiss system for the first and only time, and Tal tied with POLUGAYEVSKY for first prize; they shared the title. Tal won the first of his Candidates matches in 1968, defeating Gligorić (+3=5−1), and then lost to Korchnoi. In 1969 he had an operation to remove a kidney and declared he felt better as a consequence, but he was never free from bouts of ill health.

Tal's best victories in the next few years were: Tallinn 1971 (+9=5−1), shared with Keres; USSR championship Baku 1972 (+9=12); Wijk aan Zee 1973 (+6=9); Tallinn 1973 (+9=6); Halle 1974 (+8=7); USSR championship Leningrad 1974 (+6=7−2), equal with BELYAVSKY; Leningrad 1977 (+7=9−1); USSR championship Tbilisi 1978 (+5=12), equal with TSESHKOVSKY. In 1979 Tal seemed to have regained all his former prowess and he made two of his best tournament wins: Montreal, category 15 (+6=12), equal with KARPOV; and Riga interzonal (+11=6). A Candidate yet again, he was knocked out by Polugayevsky in the quarter-final match. Subsequently Tal won or shared several first prizes, among them Riga 1981 (+7=8), Porz 1981–2 (+7=4), Moscow 1982 (+5=8), Sochi 1982 (+5=10), and Tallinn 1983 (+6=8−1).

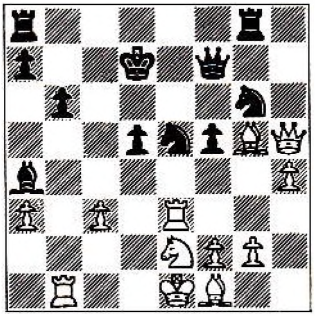
Apart from world championship events Tal competed in about 40 strong all-play-all international tournaments from 1949 to 1981, winning or sharing 24 first and 6 second prizes; he took first place in six Soviet championships, a record equalled only by Botvinnik, and played in seven Olympiads from 1958 to 1980 making a total score of +59=31−2.

Full of nervous energy, chain-smoking at the board, pacing restlessly between moves, Tal is obsessed with chess. These characteristics are those of ALEKHINE who, however, studied the game more assiduously. Tal prefers to play, and between games of a tournament or on any occasion he will indulge in fast chess until the early hours. When having an operation he talked chess until the mask was placed on his face; on more than one occasion when recuperating he made his escape to a chess club to be recaptured and taken back to hospital. A great improviser, he has a genius for bold and attacking middle-game play that has rarely been equalled, and he is widely liked for both his scintillating style and his infectious enthusiasm for the game. Although probably the most prolific Soviet chess journalist, he has written only one book. This, published in both Latvian and Russian, is an account of his successful championship match against Botvinnik in 1960. An English translation, *Tal–Botvinnik 1960—Match for the World Championship* was published in 1970. (See LIGHTNING CHESS.)

P. H. Clarke, *Mikhail Tal's Best Games of Chess* (1961) contains 50 games played from 1951 to 1960; B. Cafferty, *Tal's 100 Best Games* (1975) contains 100 games and 21 parts of games played from 1960 to 1973; Hilary Thomas, *The Complete Games of Mikhail Tal*, three volumes, *1936–59* (1980), *1960–66* (1979), *1967–73* (1979).

Tal–Botvinnik 1st game World Championship match 1960 French Defence, Winawer Variation

1 e4 e6 2 d4 d5 3 Nc3 Bb4 4 e5 c5 5 a3 Bxc3+ 6 bxc3 Qc7 7 Qg4 f5 8 Qg3 Ne7 9 Qxg7 Rg8 10 Qxh7 cxd4 11 Kd1 Bd7 12 Qh5+ Ng6 13 Nc2 d3 14 cxd3 Ba4+ 15 Ke1 Qxc5 16 Bg5 Nc6 17 d4 Qc7 18 h4 e5 19 Rh3 Qf7 20 dxc5 Ncxe5 21 Re3 Kd7 22 Rb1 b6



23 Nf4 Rae8 24 Rb4 Bc6 25 Qd1 Nxf4 26 Rxf4 Ng6 27 Rd4 Rxe3+ 28 fxe3 Kc7 29 c4 dxc4 30 Bxc4 Qg7 31 Bxg8 Qxg8 32 h5 Black resigns. An unusual feature of this game is the deployment of both white rooks on the ranks (19 Rh3, 24 Rb4).

TALIA, an unorthodox piece used for some forms of GREAT CHESS. A talia is moved like a bishop but it cannot be moved to the nearest diagonal square, over which it leaps. This piece, half FIL half bishop, may have represented a stage in the development of the modern move of the bishop; there is, however, no evidence that the talia was invented before the game of COURIER in which the bishop already has its modern powers. The idea of a piece that 'jumps and glides' has led to the invention of other 'ski-pieces' for use in FAIRY PROBLEMS.

TAL VARIATION, 134, line played by Hromádka in the 1930s, favoured by TAL in the 1950s, and now standard play leading to the MODERN BENONI.

TANDEM CHESS, games for which two players move the pieces of one colour making alternate moves without consultation. Sometimes two masters will give a simultaneous display playing in tandem. In social chess one tandem pair might compete against another.

TARJAN, JAMES EDWARD (1952–), American player, International Grandmaster (1976). A member of the US team that won the World Student Team Championship in 1970, he also played for the USA in several Olympiads from 1974, on the first occasion winning a prize for the best score (+9=4) of those playing second reserve. In the US Championship 1978, also a zonal tournament, Tarjan took second place, and at the Riga interzonal 1979 he came eleventh.

TARRASCH, SIEGBERT (1862–1934), one of the best four players in the world for about 20 years, doctor of medicine. A Jew from Breslau, Tarrasch lived most of his life in Nuremberg, where he practised. There he won the German master title in 1883, and after playing at Hamburg in 1885 and Frankfurt in 1887, sharing second and fifth places respectively, he won five strong tournaments consecutively: Nuremberg 1888; Breslau 1889 (+9=8); Manchester 1890 (+12=7); Dresden 1892 (+9=6−1); and Leipzig 1894 (+13=1−3). He won matches against Taubenhaus in 1891 (+6=1−1) and WALBRODT in 1894 (+7=1), and drew with CHIGORIN in 1893 (+9=4−9), a match in which the clash of chess styles produced many fine games. Around 1893 Tarrasch was probably playing as well as or better than anyone else, and he might have challenged STEINITZ for the world championship but he let the opportunity pass, partly because of professional demands. At Hastings 1895 he was fourth after PILLSBURY, Chigorin, and LASKER; and at Nuremberg 1896 he was third (+9=6−3) equal with Pillsbury after Lasker and MARÓCZY. Two of his best achievements followed: Vienna 1898, first (+21=13−2) equal with Pillsbury whom he defeated in the play-off (+2=1−1); and Monte Carlo 1903, first (+17=6−3) ahead of Pillsbury and SCHLECHTER.

At this time Tarrasch had won more strong tournaments than any other player (7 out of the 13 in which he had competed) and he challenged Lasker for the world championship. Terms were agreed in Oct. 1903, the match to begin about a year later. Tarrasch asked for a year's postponement; Lasker declined to accept, and there was no match. Tarrasch scored +14=8−4 to share second place with JANOWSKI after Maróczy at Ostend in 1905, failed badly at Nuremberg in 1906, and then won (+8=9−3) the quadruple-round grandmasters tournament at Ostend in 1907 ahead of Maróczy and Schlechter; ostensibly this event was for the world tournament championship, although few recognized the title. In 1908 Tarrasch finally played a world championship match; now in his forty-seventh year, he was decisively beaten by Lasker.

After this defeat Tarrasch played in about 23 strong tournaments, achieving his best result, a fourth prize (+9=5−5), at San Sebastián in 1912 (about category 13). He drew a match with Schlechter in 1911 (+3=10−3), and defeated MIESES in 1916 (+7=4−2). Tarrasch played for Germany in the Olympiad of 1927. A patriot who bravely bore the loss of his only surviving son in the First World War, he was hounded by anti-Semites in his last days.

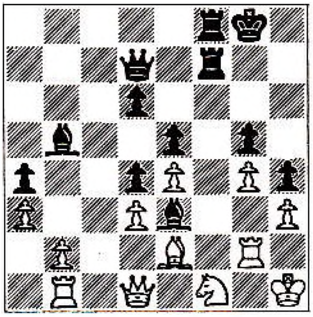
The fastidiousness and elegance of his dress and manner were a part of his vanity. His books and the many chess columns he edited were written with wit and style, and also with arrogant self-assurance. Germany was then the leading chess nation and he enjoyed the title of *Praeceptor Germaniae*, although his writings influenced players well beyond the boundaries of his country. His chess thinking was straightforward: in the early part of the game a player should above all seek mobility for his pieces. An isolated pawn or a loose pawn formation was of little account if one had compensating mobility, a view accepted with some reservations by posterity; to concede one's opponent a PAWN CENTRE, or even a HALF-CENTRE, or to accept a DEFENSIVE CENTRE must be bad because mobility might thereby be limited, a view which disregarded the advances made by Steinitz and is no longer held. Presumably Tarrasch mellowed, for in the 1920s he sometimes played the new openings of the HYPERMODERN movement, which was largely a reaction to his dogmatic notions regarding the centre. (See MOBILITY; REPETITION OF POSITION; SCHOOLS OF CHESS.)

Tarrasch published *Dreihundert Schachpartien* (1895), an autobiographical games collection, and *Die moderne Schachpartie* (1912), a selection of more than 200 games, most of them by well-known masters and a few, showing unexpected skittishness, which were fictitious. *Das Schachspiel* (1931), an instructional book, was translated and published as *The Game of Chess* (1935). He also contributed to the last edition of Bilguer's HANDBUCH.

F. Reinfeld, *Tarrasch's Best Games of Chess* (1947) contains 183 games.

Chigorin–Tarrasch 6th match game 1893 French Defence, Chigorin Variation

1 e4 e6 2 Qe2 c5 3 g3 Nc6 4 Bg2 Nd4 5 Qd3 Be7 6 Nc3 Bf6 7 Nb5 Nxb5 8 Qxb5 Qb6 9 Qe2 d6 10 Nf3 Bd7 11 c3 Bb5 12 d3 Qa6 13 c4 Bc6 14 0-0 h6 15 Be3 Qb6 16 Rab1 a5 17 a3 a4 18 Rfd1 e5 19 Nd2 Ne7 20 Nf1 Bd7 21 Bd2 Nc6 22 Bc3 Nd4 23 Bxd4 cxd4 24 Bf3 Qc7 25 Bg4 Bc6 26 Rdc1 Bg5 27 Rc2 Qe7 28 Qe1 h5 29 Bd1 Qe6 30 f3 Bd8 31 Qf2 h4 32 Qg2 Rh6 33 g4 Bg5 34 h3 Kf8 35 Qc2 Kg8 36 Qe1 g6 37 Rg2 Rh7 38 Bc2 Rg7 39 Qd1 Qd7 40 Qe1 f5 41 Bd1 Rf8 42 Be2 fxe4 43 fxe4 Rgf7 44 Qd1 b5 45 cxb5 Bxb5 46 Nh2 Be3+ 47 Kh1 g5 48 Nf1



48 . . . d5 49 Nd2 Bc6 50 exd5 Bxd5 51 Ne4 Qc6 52 Ra1 Rf4 53 Kh2 Rxe4 54 dxe4 Bxe4 55 Bf1 Bxg2 56 Bxg2 Rf2 57 Qh1 e4 58 Qh1 Qd6+ 59 Kh1 Rxg2 White resigns.

TARRASCH DEFENCE, 56 in the QUEEN'S GAMBIT Declined. Black is likely to get an ISOLATED PAWN after 4 cxd5 exd5, but he gains active play for his pieces. TARRASCH, believing this to be a good defence, fought a long battle with his contemporaries, many of whom abhorred the isolated pawn; and in the 1930s it seemed that he had lost. Since the 1940s, however, masters have been less sensitive about isolated pawns. With this defence SPASSKY scored a win and four draws against PETROSYAN in the World Championship match of 1969.

Also, 371, the OPEN DEFENCE to the SPANISH OPENING; here, too, Tarrasch believed that the mobility of Black's pieces would outweigh the vulnerability of his queen's side PAWN FORMATION.

TARRASCH TRAP, two different traps in the SPANISH OPENING. In 382 White wins a piece by 12 Nxe6 because Black's d-pawn will be pinned whichever way he recaptures; instead of 11 . . . Qd7 he should enter the BRESLAU VARIATION (383). In 424 Black's castling is an error that loses at least a pawn, e.g. 8 Bxc6 Bxc6 9 dxe5 dxe5 10 Qxd8, when a game Tarrasch–Marco, Dresden tournament 1892, continued 10 . . . Raxd8 (10 . . . Rexd8 also loses) 11 Nxe5 Bxe4 12 Nxe4 Nxe4 13 Nd3 f5 14 f3 Bc5+ 15 Nxc5 Nxc5 16 Bg5 Rd5 17 Bc7 and Black resigned, for if 17 . . . Rf7 18 c4, winning the exchange. TARRASCH had published this trap in *Deutsche Schachzeitung* about 18 months previously.

TARRASCH VARIATION, 364 in the SPANISH OPENING, an old line played twice against MORPHY in 1858, adopted by TARRASCH in the 1890s, and regarded as one of the strongest lines at White's disposal for some years afterward; 645 in the FRENCH DEFENCE, played by Tarrasch at Nuremberg 1888, later superseded by the RUBINSTEIN VARIATION, 644.

Also 652, a popular line in the French Defence introduced by G. B. Fraser in 1874, STAUNTON remarking that it was 'a novelty not undeserving attention'. Tarrasch adopted this variation in the 1880s but abandoned it because he believed that White would be at a disadvantage on account of Black's gaining an isolated queen's pawn (the normal outcome). Masters now play the variation because they hope to prove that Black's IQP is disadvantageous, and not a source of strength as Tarrasch supposed. KARPOV played it nine times in his matches against KORCHNOI in 1974 and 1978. All nine games were drawn. (See STOLTZ; VAGANYAN.)

TARTAKOWER, SAVIELY GRIGORYEVICH (1887–1956), International Grandmaster (1950), a professional player ranking about eighth or ninth in the world at his best (1926–30). A Jew of Austrian and Polish parentage, he was born at Rostov-on-Don and learned the moves at the age of ten. In 1899, after both his parents had been murdered, he left Russia and completed his education, first in Geneva and then in Vienna, where he lived for many years, and where he obtained his doctorate of law in 1909. He gained the German master title in the Nuremberg HAUPTTURNIER 1906, and from then until 1914 played in about 18 tournaments with varying results and won matches against SPIELMANN in 1913 (+5=5−2) and RÉTI in 1914 (+3=1−2). After serving in the Austro-Hungarian army during the First World War Tartakower recommenced his chess career, taking second prize (+3=8−1) after VIDMAR ahead of SCHLECHTER in the quadruple-round Vienna tournament, 1917–18. In the following years he twice defeated Réti in match play (1919, +3=5−2, and 1920, +3=3) and achieved several good tournament results: The Hague 1921, second (+5=4) after ALEKHINE ahead of RUBINSTEIN; Vienna 1922, second (+7=6−1) after Rubinstein ahead of Alekhine; and Vienna 1923, first (+7=4) ahead of Réti.

In 1924 Tartakower settled in Paris. Playing in three or four tournaments a year, he then won or shared first prize in five strong events: Ghent 1926 (+5=4−1); Bad Niendorf 1927 (+4=3), a tie with NIMZOWITSCH; London 1927 (+6=4−1), a tie with Nimzowitsch ahead of Vidmar and BOGOLJUBOW; Liège 1930 (+6=5), two points ahead of a field that included SULTAN KHAN, Nimzowitsch, and Rubinstein—Tartakower's best achievement; and Łódź 1935 (+5=3−1) ahead of FINE. In 1933 he defeated LILIENTHAL in match play (+3=9). In six consecutive Olympiads from 1930 to 1939 Tartakower played for Poland although he had neither lived there nor learned the language, and on the second occasion, 1931, he made the best second-board score (+10=7−1). During the Second World War he served with the Free French forces under the name Lt Cartier, and he subsequently took French nationality, playing for France in the Olympiad of 1950.

Tartakower often chose opening variations that were neither well known nor highly regarded, remarking that 'as long as an opening is reputed to be weak it can be played.' To explore uncharted ground suited his ingenious style and stimulated his imagination: conventional openings would have served him no better. Many of his inventions were considered bizarre, the fate of most new ideas, but some, e.g. the TARTAKOWER VARIATION of the Queen's Gambit Declined and the TARTAKOWER ATTACK, have become standard play, and he pioneered a revival of the DUTCH DEFENCE. He was also one of the best endgame players of his generation. Besides his many writings on chess and other subjects Tartakower wrote poems in French, German, and Russian. In many ways he was an admirable man (all speak of his high principles, honest dealings, and generosity), but he had a weakness for gambling. Perhaps his extensive literary output was prompted by the need to finance his betting. His best book is probably *Die hypermoderne Schachpartie* (1924–5), and his best books in the English language are *Breviary of Chess* (1937), *My Best Games 1905–1930* (1953), and *My Best Games 1931–1954* (1956). Epigrams proliferated in both his conversation and his books; best known, perhaps, is his classic definition (freely translated): 'Tactics is what you do when there's something to do, strategy what you do when there's nothing to do.' He gave a proof of his existence that will be understood by every chess-player, *Erro ergo sum*. (See DEVELOPMENT; SQUEEZE, STAIRCASE MOVEMENT.)

Tartakower–Lilienthal Friendly game Paris, 1933 Paris Gambit

1 Nh3 d5 2 g3 e5 3 f4 Bxh3 4 Bxh3 exf4 5 0-0 fxg3 6 hxg3 Nf6 7 d3 Nc6 8 Nc3 Bd6 9 Bg5 Bxg3 10 Bxf6 gxf6 11 e4 Rg8 12 Nxd5 Bc5+ 13 Kh1 Qd6 14 c3 Rg3 15 Qh5 Rxd3 16 Rad1 Rxd1 17 Rxd1 Ne7 18 Ne3 Qc5 19 Qxh7 Nc8 20 Qg8+ Black resigns.

TARTAKOWER ATTACK, 476, the best way for White to avoid the LASKER DEFENCE to the EVANS GAMBIT, first played by MORPHY in 1855.

TARTAKOWER GAMBIT, 580, name sometimes given to the LESSER BISHOP'S GAMBIT.

TARTAKOWER VARIATION, 102 in the QUEEN'S GAMBIT Declined. Black's 7 . . . b6 is a feint although it serves to support his c-pawn later. After the usual exchanges, 8 cxd5 Nxd5 9 Bxe7 Qxe7 10 Nxd5 exd5, Black's light bishop is brought to e6 not b7. He seeks a central pawn majority, and from e6 the bishop is better placed to support the HANGING PAWNS that are likely to come about. This variation, introduced by TARTAKOWER (Black) against CAPABLANCA, London 1922, comes in and out of favour. (See FISCHER; KARPOV.)

Also 303 in the CARO–KANN DEFENCE; 391, line in the SPANISH OPENING known since the 1860s; 649 in the FRENCH DEFENCE played in the games Spielmann–Tartakower, Vienna 1907, and Fleischmann–Tartakower, St Petersburg 1909.

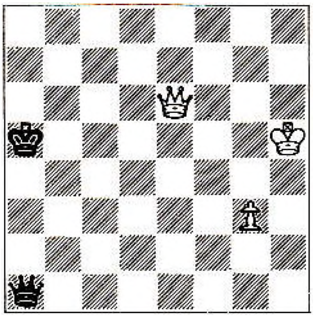
TASK, 'a problem [or study] which has maximum or minimum characteristics in relation to its space, medium, limitations, and thematic features'—DAWSON. To compose a study with, say, the aim of showing a number of pawns that are promoted to rooks would be a task; the greatest number of such promotions yet shown would be a task record; but if other studies showed as many then the one with the fewest men on the board would be the task record; if each of the eight pawns were promoted to rooks this would be a maximum task.

Some examples of tasks are ALBINO, ALLUMWANDLUNG, EXCELSIOR, KNIGHT WHEEL, PICKANINNY, PLUS-FLIGHTS, and STAR-FLIGHTS. (See also CONSTRUCTION TASK, LONG-RANGE PROBLEM, and UNDERPROMOTION.)

TATAI, STEFANO (1938–), Italian player of Hungarian parentage, International Master (1966), national champion 1962, 1965, 1967, 1970, 1974, 1977, and 1979. He played for Italy at first board in the Olympiads of 1966, 1970, 1972, and 1976, and at second board in 1974.

TEAM MATCH, a match between two teams of players. There is a contractual or at least a moral requirement that members of teams should be arranged in order of strength. When a series of different team matches is combined into one event, such as an Olympiad, it is usually called a team tournament. The earliest known occasion when each member of one team met every member of the other team, an arrangement identical to SCHEVENINGEN PAIRING, was at Thousand Islands, USA, in 1897. New York State scored +22=7−20 to defeat Pennsylvania, each team fielding seven players.

TECHNIQUE, generally the skill applied to win a won position or defend a difficult position that should, with correct play, be drawn; but there is no precise definition. Although the term is commonly used to describe play in the later stages of the game it could be used in reference to the correct handling of any strategic plan. Technique is not necessarily a dull and mechanical process, as is commonly supposed; always specific to any given position, its application frequently offers scope for creative ideas, for breaking new ground. '. . . how tenaciously a lost position may be held and how difficult it is to find the master plan against the best defence. Commonly referred to as technique this is the intrinsic art of chess, while the achievement of advantage is more often than not the opponent's work'—E. Klein, the *Anglo-Soviet Chess Match* (1947).



A position from the game Botvinnik (White)–Minev, Amsterdam Olympiad, 1954. Botvinnik's success in this game led to extensive research on endings of this kind which had up to this time been generally regarded as drawn. (See BASIC ENDGAME.)

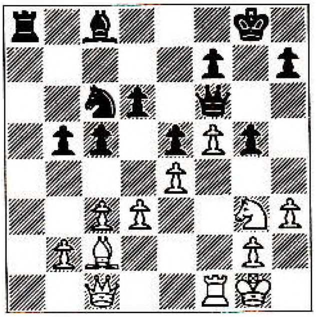
57 . . . Qh8+ 58 Kg6 Qc3 59 g4 Qd2 60 g5 Qd4 61 Qf5+ Ka4 62 Kh5 Qh8+ 63 Kg4 Qh1 64 Qf4+ Kb5 65 Qc5+ Ka4 66 g6 Qd1+ 67 Kg5 Qd8+ 68 Kf5 Qc8+ 69 Kf4 Qc1+ 70 Qe3 Qc7+ 71 Qe5 Qc1+ 72 Kf5 Qc8+ 73 Kg5 Qd8+ 74 Qf6 Qd5+ 75 Qf5 Qd8+ 76 Kh5 Qc8 77 Qf4+ Ka5 78 Qd2+ Ka4 79 Qd4+ Ka5 80 Kg5 Qe7+ 81 Kf5 Qf8+ 82 Ke4 Qh6 83 Qc5+ Ka4 84 g7 Qh1+ 85 Kd4 Qd1+ 86 Kc5 Qc1+ 87 Kd6 Qd2+ 88 Kc6 Qa2+ 89 Qd5 Qe2+ 90 Kd6 Qh2+ 91 Kc5 Black resigns. (See CROSS-CHECK.)

TEICHMANN, RICHARD (1868–1925), German player among the first ten in the world for about 20 years. At Berlin as a student of modern languages (in several of which he became fluent) he greatly improved his chess, in particular playing many games against von SCHEVE; and in the winter of 1890–1 he won the city championship ahead of WALBRODT. In 1892 Teichmann moved to England where he remained some years as a language teacher. His international tournament career began at Leipzig 1894, when he took third prize (+10=4−3) after TARRASCH and LIPKE. At Monte Carlo 1902 (won by MARÓCZY) he took fourth place (+12=11−3) AHEAD OF SCHLECHTER and Tarrasch. For some time after this event his best results were, for the most part, fifth prizes, so he was nicknamed Richard the Fifth; and during this period his love of chess so grew that he decided to become a chess professional, for which purpose he settled in Berlin. In the 36-player five-stage Ostend tournament of 1906 he was placed equal fourth, but in the fifth stage (about category 13) he came second (+3=4−1) after the overall winner Schlechter. Teichmann won a small but strong quadrangular event (+4=1−1) at Munich in 1909, and then achieved his finest victory at the great Carlsbad tournament of 1911: first prize (+13=10−2) ahead of RUBINSTEIN, Schlechter, and VIDMAR. At Breslau 1912 Teichmann won third prize, half a point behind the winners DURAS and Rubinstein and ahead of Schlechter, Tarrasch, and MARSHALL. Among his matches were defeats of MIESES in 1895 (+4=1−1) and 1910 (+5=2), BARDELEBEN in 1910 (+3=2−1 and +5=4−1), and SPIELMANN in 1914 (+5−1).

Suspected of British sympathies, he lived in Switzerland during the First World War, after which his only notable chess achievement was a drawn match with ALEKHINE in 1921 (+2=2−2). Teichmann was blind in his right eye and the other sometimes gave him trouble. His appearance was impressive: a black eye patch, full brown beard, a large head, and high forehead; among chessplayers, writes Ed. LASKER, 'he seemed like Wotan holding forth in the company of minor gods'. Teichmann was always willing to examine openings and games over-the-board but when it came to writing he was notoriously lazy, and his annotations suffer accordingly; but he made a useful openings contribution to the last edition of Bilguer's HANDBUCH.

Teichmann–Rubinstein Carlsbad 1911 Spanish Opening, Pilnik Variation

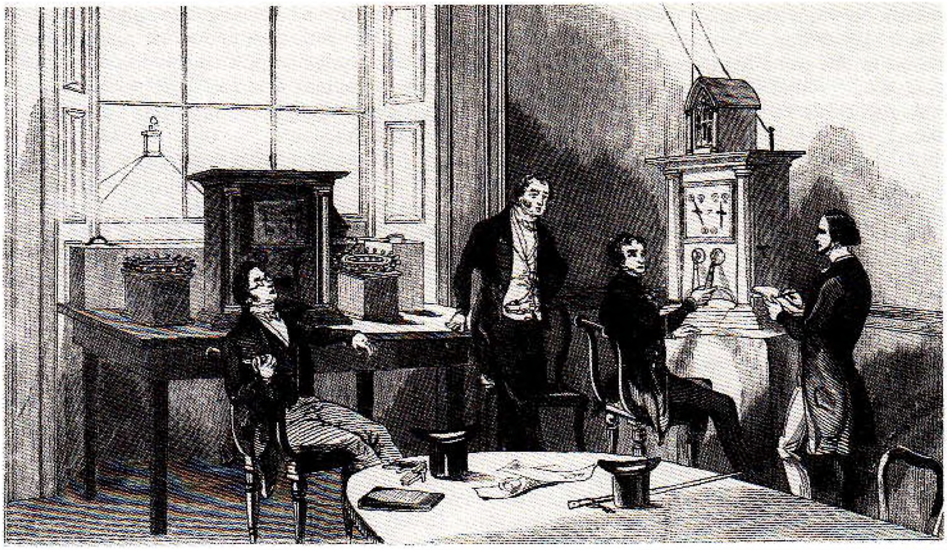
1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5 0-0 Be7 6 Re1 b5 7 Bb3 d6 8 c3 0-0 9 d3 Na5 10 Bc2 c5 11 Nbd2 Nc6 12 a4 Bb7 13 Nf1 Qc7 14 Ng3 g6 15 Bg5 Rad8 16 axb5 axb5 17 Qc1 Rfe8 18 h3 Ra8 19 Rxa8 Rxa8 20 Nh2 Bc8 21 f4 Ne8 22 f5 Bxg5 23 Qxg5 Qc7 24 Qh6 Qf8 25 Qc1 Qg7 26 Rf1 g5 27 Ng4 Nf6 28 Nxf6+ Qxf6



29 h4 h6 30 Nh5 Qd8 31 f6 Kh7 32 hxg5 Bg4 33 Ng7 Kg6 34 Bd1 Qd7 35 Nf5 Bxf5 36 exf5+ Black resigns.

TELECHESS, a generic name for chess played at a distance. The earliest and still the most important is CORRESPONDENCE CHESS, but the name is more often used in connection with later forms—TELEGRAPH CHESS (see also CABLE MATCH), TELEPHONE CHESS, RADIO CHESS, and television chess. Since 1977 FIDE has run Telechess Olympiads, the games of which may be played by telephone, telegraph, telex, or radio. No doubt television will be permitted. In 1979 a closed circuit television tournament was won by MILES against one player each from Scotland, Wales, and Ireland. It was a quick-play event with each contestant in a different city. In 1974 TAL, in Moscow, scored 5½–2½ in a simultaneous display against eight players in Melbourne, Australia, using telex and telephone. Other, perhaps fanciful, modes of telechess have been recorded such as between opposing troops in the First World War using megaphones, and between neighbouring clergymen (or, in another version, squires) using church bells.

TELEGRAPH CHESS, games for which the moves are transmitted by telegraph. At the end of 1823 Le Cercle de Philidor, Paris, challenged the London Chess Club to a pair of correspondence games whereupon a member of the London club argued that as national honour was at stake the government should re-establish telegraphic communications between the two countries, shortening the time needed for the games and costing the country not more than £10,000. The Paris club had to withdraw. Semaphore telegraph was intended in this case, as was used between two friends who lived five miles apart near Birmingham in 1868.



Game played by telegraph, 9 April 1845, between Staunton and Kennedy near Portsmouth and 'five or six' opponents in London. The game lasted eight hours.

The first games using signals at sea were between the ships *Barham* and *Wellesley* on a passage from India to London in 1853.

The first electric telegraph match was in 1844 between Washington and Baltimore, just linked by the first American telegraph line. In 1858 Staunton offered to play Morphy by the new transatlantic cable. Fortunately the challenge arrived after Morphy had left for England, for the cable failed after a month and was not successfully replaced until 1866. Staunton, a keen advocate of telegraph chess, was one of the players in the first European game played in that way when he and an ally, in Gosport, played a team of opponents in London, April 1845.

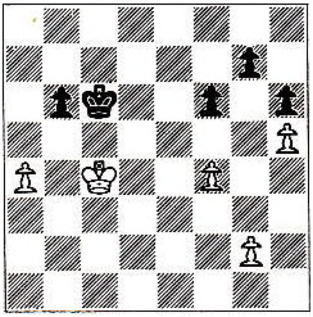
The earliest game played by means of submarine cable was between Liverpool chess club and Dublin Library Club in 1861. The same Liverpool club took part in the first intercontinental match, playing Calcutta in 1880–1; this was not played at a sitting, the telegraph being used to replace the mail. The age of the cable match had arrived and at first there were conflicting transmission codes until Gringmuth notation became standard.

TELEPHONE CHESS, games for which the moves are transmitted by telephone, usually with the line between opponents open throughout the game(s). The first such game documented was played in Jan. 1878 between F. Thompson and J. Cooper separated by the three miles between Belper and Milford in Derbyshire. In March 1884 a telephone match was played between Cardiff and Swansea. The organizational problems are similar to those in telegraph chess which is more popular perhaps because the printed evidence of the moves limits errors.

TEMPO (pl. tempi), the unit of time (1). To lose a tempo is to play in n moves that which could be played in n−1 moves. Occasionally the loss of a tempo is unimportant but far more often it is disadvantageous. The loss of three tempi, which may happen in a badly mishandled opening, is usually regarded as equivalent to the loss of a pawn.

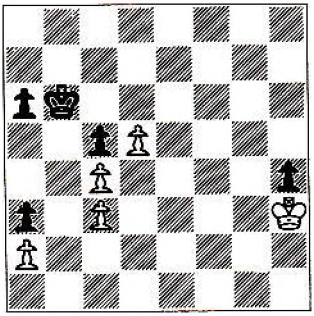
To lose a tempo does not mean to lose the move, an endgame manœuvre in which a player intentionally and to his advantage thrusts the move (i.e. the turn to play) upon his opponent.

TEMPO-MOVE, a move of a pawn that is made or held in reserve for the purpose of losing the move; loosely, any other move that does not carry a direct threat. Tempo-moves with pawns are a common feature of pawn endings but rarely significant in other kinds of endgame. There may be a limited number of such moves, for the pawns may eventually become blocked. A player should conserve his own tempo-moves and if possible reduce the number available to his opponent.



A position from the game Gligorić–Eliskases, Mar del Plata 1950. White could have won by 1 f5 (reserving two tempo-moves) 1 . . . Kc7 2 Kb5 Kb7 3 g3! Kc7 4 Ka6 Kc6 5 g4! (White's last tempo-move puts Black in ZUGZWANG.) 5 . . . Kc5 6 Kb7 b5 7 axb5+ Kxb5 8 Kc7 Kc5 9 Kd7 Kd5 10 Ke7 Ke5 11 Kf7 Kf4 12 Kxg7. In the game Gligorić played 1 g4? throwing away his tempo-moves and the game ended in a draw after 1 . . . Kd6 2 Kb5 Kc7 3 Ka6 f5 4 gxf5 Kc6.

TEMPO-PLAY, waiting moves made with the object of losing the move including play by pawns (TEMPO-MOVES) and by pieces. For examples of tempo-play consisting of moves by a bishop see SQUEEZE and the game under THREE PAWNS PROBLEM.



This position, from a STUDY by CHEKHOVER, 1956, is a ZUGZWANG. Black to play loses after 1 . . . Ka5 2 Kh2, e.g. 2 . . . Ka4 3 d6 h3 4 d7 a5 5 Kg3 or 2 . . . h3 3 d6 Kb6 4 Kxh3 Kc6 5 Kg4 Kxd6 6 Kf5. White to play draws: 1 Kxh4 Ka5 2 d6 Ka4 3 d7 a5 (SELF-STALEMATE). White could try to win by tempo-play which, however, Black can match move for move: 1 Kg2 Kb7! (not 1 . . . Ka5? 2 Kh2 Ka4 3 d6) 2 Kh2 Kc7! 3 Kh3 Kb6 and White is back where he started.

TENNISON GAMBIT, 690, also known as the Abonyi or Lemberg Gambit, a dubious invention of Otto M. Tennison (1834–1909) who published his analysis in the *New Orleans Times Democrat*, 1891.

TESCHNER, RUDOLF (1922–), German player from Potsdam, long resident in Berlin, International Master (1957), journalist. He won the championship of East Germany in 1948 and a combined championship of East and West Germany in 1951, represented West Germany in the Olympiads of 1952 and 1956, and played in the Stockholm interzonal tournament 1962. A prolific author, he wrote in collaboration with K. RICHTER an openings manual, *Der kleine Bilguer* (1953). For more than 30 years from 1950 Teschner edited the *Deutsche Schachzeitung*, the world's oldest surviving chess magazine.

THEATRE AND CHESS. Chess is used in *Le Bourru bienfaisant* (1771) by Goldoni, *Götz von Berlichingen* (1773), Goethe's first play, and several times more fleetingly by Shakespeare, but in no great stage work does it have a central part. Chess is a powerful device for subterfuge in *The Spanish Curate* (1622), taken directly by Fletcher and Massinger from *Gerardo, the unfortunate Spaniard, or a Pattern for lascivious Lovers* (1622), an English version of a Spanish novel by Gonzalo de Céspedes y Meneses. A woman is wooed, sometimes in front of her husband, by her chess opponent who uses plausible remarks about the state of the game to convey his feelings. In the most famous of the ALLEGORIES, *A Game at Chess* (1624) by Middleton, the parallel is with politics (see p. 350), while *Deirdre* (1907) by Yeats is mystical. A chess AUTOMATON has been the centre of a number of plays, the most successful of which was *Die Schachmaschine* (1797) by Heinrich Beck, allegedly from an English original never found. Among lighter pieces is *Zazezizozu!* (1836), a musical romance staged at the Theatre Royal, Covent Garden, in a double-bill with *Quasimodo*, a stage version of Hugo's new novel *Notre-Dame de Paris*. One of the four tableaux of the musical romance was The Island of Chess in which Tippoo and Ourika, Emperor and Empress of all the Ebonies, and their forces compete against Elephanto and La Dame Blanche, Sultan of all the Ivories and his favourite Sultana, and their men. The rooks are called towers. *Mat* (1883) by Jolliet is a one-act play portraying actual characters from the CAFÉ DE LA RÉGENCE in about 1870. *The Chessmaster* (1974) by Shellan is an account of an old professional with a guilty secret as a former clerk in Buchenwald concentration camp.

The most notable chess portrayal on the stage in modern times is in the ballet *Checkmate* (1937), choreography by de Valois, music by Bliss, where the actual movements of the pieces influence the form of the dancing. Another ballet, *Pawn to King 5* (1968), uses chess, outside its title, only to indicate conflict in a general sense. In *Sinbad the Sailor on Ice* (1953) the skaters gave a LIVING CHESS performance of MORPHY's most famous FRIENDLY GAME.

The inner technique of drama has been compared to that of a chess game. The characters (pieces) are introduced and developed, the game and the drama have their own unity in that every move is towards a final goal, and the great creative artists in each field combine logic and surprise. The phases of the typical three-act play, exposition, development, and resolution, compare to opening, middle-game, and endgame. The analogy was taken to great lengths by the German poet and chess-player Rudolf von Gottschall (1823–1909). Among the more successful chess-playing playwrights were MORTIMER and the German problemist Oskar Blumenthal (1852–1917).

THEMATIC TRY, a TRY that forms part of a problem composer's idea. Such a try should relate in some way to the POST-KEY PLAY and should be defeated by only one black reply. (For some examples see REFLEX CHESS, VLADIMIROV, WHITE CORRECTION, ZAGORUIKO THEME, the problem by BWEE under BLOCK, and the problem by REHM under PROBLEM HISTORY.)

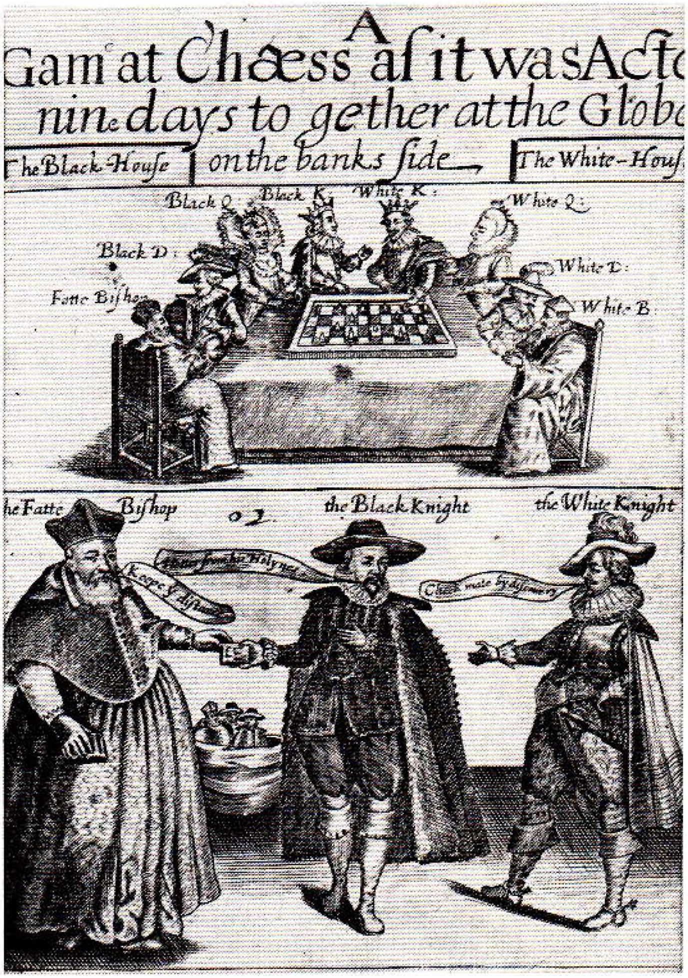
THEMATIC VARIATION, one of the main variations that reveals the problem composer's idea, as distinct from BY-PLAY. For example, in the problem given under KNIGHT WHEEL there are eight thematic variations (each a different move of the black knight), and all other variations are by-play.

THEME. 'The theme of a problem [or study] consists of the line or lines of play which were uppermost in the composer's mind when he made the problem [or study] and which presumably will chiefly interest the solver'—A. C. WHITE, *The Good Companion Two-mover* (1922). Other and subordinate lines of play are likely to be present; the study composer calls these SIDE VARIATIONS, the problemist BY-PLAY. There are numerous well-known themes and their use in original settings need not involve plagiarism.

THEME TOURNEY, a tourney for which composers are required to show a particular theme or idea.

THEORY, a word with several chess connotations. Players commonly speak of openings theory although opening variations have arisen empirically and are not evaluated consistently over a period of time; in this sense theory means the consensus, broadly represented by current literature on the subject. So called endgame theory consists of information about the basic endgame; true statements may be made regarding many specific positions or positions of a similar type, but there are few generalizations of universal application.

There is a well accepted theory, attributed to STEINITZ, as to how the game should be conducted. This 'general theory' begins with the premise that a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The Black-Houſe
on the banks ſide
The White-Houſ
Black Q
Black K
White K
White Q
Black D
White D
Fatte Biſhop
White B
he Fatte Biſhop
the Black Knight
the White Knight

Title page of Middleton's play *A Game at Chess* (printed 1625) correctly played game should end in a draw. In a level position a player might make a mistake giving his opponent the advantage or he might make a correct move maintaining the equilibrium, but he cannot make a move that gains the advantage. He should not therefore commit his forces to an attack unless the equilibrium has already been disturbed in his favour, and this happens only because of an error made by his opponent. Instead he should first improve his game (see POSITIONAL PLAY) and set problems for his opponent in the hope of inducing error.

In the 1860s attacks on the king were the order of the day. L. PAULSEN showed that these often succeeded only because of incorrect defence, that the attacker might be forced to retreat in disorder, perhaps thereby losing the game. (For an example see PROPHYLAXIS.) In the 1870s Steinitz, influenced by L. Paulsen, recognizing that opponent error was a precondition for victory, changed his style. He sought positional objectives, attacking only when the time was ripe. Followed by a mere handful of masters in the 1880s he was eventually followed by them all. The inference that victory depended upon a mistake by the loser was not at first well received, because it seemed to deny the possibility of creative play. In fact, this subsists both in the positional and tactical manœuvres that precede the mistake (it is no mean feat to induce a master to play incorrectly) and in the subsequent play (see TECHNIQUE). In many annotations and in part I of his *Modern Chess Instructor* (1889), Steinitz makes clear that he understood this new approach to the game, but he never postulated the theory in precise terms, a task that fell to LASKER many years later.

THERKATZ–HERZOG VARIATION, 487 in the ITALIAN OPENING, analysed by Wilhelm Therkatz (*c.*1850–1925) who edited the chess column of the *Krefelder Zeitung* from 1908 until his death, and by R. Herzog. Analysis by KERES and UNZICKER suggests that White's sacrifice should lead to a game with about even chances.

THOMAS, GEORGE ALAN (1881–1972), English player, International Master (1950), International Arbiter (1952), British champion 1923 and 1934. His mother, who taught him chess, was winner of one of the first women's tournaments, Hastings 1895. He played in more than 80 tournaments and achieved his best result at Hastings 1934–5 (about category 9), when he scored +6=1−2 to share first prize with EUWE and FLOHR ahead of BOTVINNIK and CAPABLANCA. Thomas played in seven Olympiads from 1927 to 1939, and in the first the highest percentage score was made by him (+9=6) and the Dane Holger Norman-Hansen (1899–) (+11=2−2). A leading English player for more than 25 years, Thomas fought many battles at the famous City of London club, winning 16 of the annual championships from 1913–14 to 1938–9. In his sixty-ninth year he gave up competitive chess when, after a hard game, 'the board and men began to swim before my eyes.' He continued his active interest in junior events and his visits, now as a spectator, to chess events.

A man of few words, imperturbable, of fine manners, Sir George Thomas was respected throughout the chess world for his sportsmanship and impartiality, and his opinion was often sought when disputes arose between players. The inheritor of both a baronetcy and private means, he devoted his life to games and sports. Besides his chess he was a keen hockey player, a competitor in international lawn tennis (reaching the last eight at Wimbledon on one occasion), and winner of about 90 badminton titles, notably the All-England men's singles championship which he won four times, from 1920 to 1923.

THOROLD VARIATION, 621, attack in the ALLGAIER GAMBIT suggested by R. B. Wormald and practised by the English player Edmund Thorold (1832–99) in the 1870s.

THREAT, a move that creates the possibility of an advantageous capture or manœuvre. The word is customarily used only for moves that have an overt tactical purpose, but there is a sense in which most good moves either make or defend against threats. After 1 d4 d5 2 c4, for example, White threatens to gain space by capturing on d5; the continuation 2 . . . c6 3 Nc3 leaves Black in no immediate danger; White's third move, however, increases his pressure on the central squares, threatening in a general way to gain space, and Black cannot ignore this entirely. Most threats are active, i.e. they are concerned with capturing material, the gain of space or time, or the gain of some other positional advantage. Occasionally a threat is passive, as when a player would profit by withdrawing an attacked man. (For an example see DOUBLE THREAT.)

Problemists use this word only for a threat that also meets the STIPULATIONS. For example, in a TWO-MOVER that is not a BLOCK problem White's key makes a threat to mate on his next move. Neither a 'threat' to gain material nor a 'threat' to mate in two moves instead of one would be a threat in this special context.

THREAT PROBLEM, a problem in which the KEY makes a threat (in the problem sense) as distinct from a key that maintains or sets up a BLOCK.

THREE-DIMENSIONAL CHESS, or space chess, an unorthodox game. Allegedly KIESERITZKY showed such a game to ANDERSSEN at London in 1851, but no details are known and it may have been merely a game played on the six surfaces of a cube. The man who did most work on the subject was Ferdinand Maack (1861–1930) of Germany. He proposed using eight 8 × 8 boards one above another (512 cells) and orthodox pieces whose moves, however, were extended to three dimensions. The array was the same as in orthodox chess, White's pieces on the lowest tier from Aa1 to Ah1, Black's on the top tier Ha8 to Hh8, and the pawns placed above and below the white and black pieces respectively. Maack, who believed the original form of chess was three-dimensional, described his game for the first time in the *Frankfurter Zeitung*, 1907, and subsequently in two magazines founded for the purpose and in several books.

A more manageable form was described by DAWSON in 1926. Five 5 × 5 boards are superimposed (125 cells). The rook is moved through cell faces, the bishop through cell edges, the unicorn (U) through cell corners; a fourth line-piece, the queen, combines the powers of the other three. The king is moved like the queen but only in single steps, so that a king on Bb2 would have a field of 26 cells. The knight is moved normally in all planes. White's ten pawns, initially aligned from Aa2 to Ae2 and Ba2 to Be2, are moved in single steps only towards their promotion rank Ea5 to Ee5, making non-capturing moves like a rook and capturing moves like a bishop. Black's pawns initially aligned from Ea4 to Ee4 and Da4 to De4 are moved similarly towards their promotion rank Aa1 to Ae1. The initial placing of the pieces is as follows: White R, N, K, N, R from Aa1 to Ae1 and B, U, Q, B, U from Ba1 to Bc1; Black R, N, K, N, R from Ea5 to Ee5 and U, B, Q, U, B from Da5 to De5.

In 1945 the English player Charles Beatty introduced 'total chess' rather like Maack's version but using four 8 × 8 boards (256 cells). There have been other attempts. None has caught the imagination of the chess-playing public, but the version outlined by Dawson is used by composers of FAIRY PROBLEMS; composers have also used a conceptual four-dimensional version.

THREE-HANDED CHESS, an unorthodox game for three players. Of less importance historically than four-handed chess the three-handed game has never been popular The earliest special board, dating from 1722, consisted of the normal 64 squares with 24 squares (8×3) added to three sides. Mate could not be given by two players combined and both adversaries had to be mated. This shape of board does not give each player equal opportunities. To obviate this defect a symmetrical board was designed in 1837 consisting of three wedge-shaped pieces joined together. Each wedge had 4×8 ordinary squares and then, along one of the long sides, six tapering squares and beyond them two more tapering squares, the whole board comprising 120 squares. (In effect the 24 tapering squares filled a triangle formed by the three 'half-boards' touching at their far corners.) Pawn promotion could be achieved on either back rank, otherwise the rules were more or less orthodox. A version introduced by the Marseilles player Antoine Demonchy (c.1827–95) in 1882 avoided the need for special boards. Three boards and three sets are used. The boards are placed so that each of two corners of each board adjoins one corner of another board, the empty space between all three forming a triangle. Outside, the edges of the boards form a nine-sided shape with three re-entrant angles in which the players sit. Each player faces two boards having the white pieces on one and the Black pieces on the other. In effect each is playing two games simultaneously against the other two. There have also been three-handed versions of ROUND CHESS. (See also HEXAGONAL CHESS.)

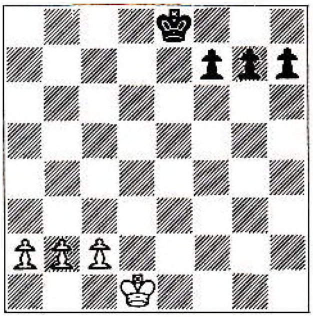
THREE KNIGHTS OPENING, 449, line dating from the 18th century, played in a game between STAUNTON and COCHRANE, 1841. It may also arise as 317 in the VIENNA GAME.

THREE KNIGHTS VARIATION, 159 in the NIMZO-INDIAN DEFENCE; 185 in the GRÜNFELD DEFENCE; 546 in the PETROFF DEFENCE, sometimes called the Russian Three Knights Variation.

THREE-MOVER, a direct mate problem, White to play first and to give mate on his third move, a stipulation indicated by the symbol ‡3(≠3).

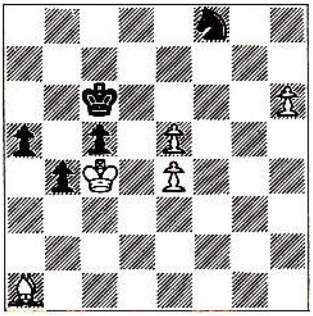
THREE PAWNS GAMBIT, 586, the BERTIN GAMBIT.

THREE PAWNS PROBLEM, a study in which a king is opposed to three united passed pawns, or in which both kings are so opposed. In various forms this study, examined by CARRERA in 1617 and probably known earlier, attracted the attention of analysts until solved by SZÉN in 1836.



Whoever plays wins, e.g. 1 Ke2 Kd7 2 Kf3 Kc6 3 a4 h5 4 c4 f5 5 Kg3 Kb6 6 b4 g5 7 a5+ Ka7 8 c5 h4+ 9 Kh2 Kb8 10 b5 f4 11 Kg2 g4 12 Kg1 g3 13 Kg2 Kb7 14 b6 (White sets up the last of four successive ZUGZWANGS after which Black can no longer hold up White's pawns.) 14 . . . Kb8 15 a6 Kc8 16 c6 Kb8 17 a7+ Ka8 18 c7.

Visiting Paris in 1836 Szén offered to play this position as a game for a stake of 20 francs, and among those who accepted the challenge was SAINT-AMANT. He and Szén played 20 games making the first move alternately, and Szén won nearly every time. In the new year he found the game equally profitable in London where he defeated G. WALKER and other players. Soon afterwards Walker and the English problemist William Bone (1810–74) rediscovered the solution which they published in the *Philidorian*, 1838, and *Bell's Life*, 1840. An understanding of the analysis is not without practical value.



A position from the game Euwe–Botvinnik, Nottingham 1936. EUWE played 56 e6? and drew. He could have won by 56 Kb3 Kb5 57 e6 a4+ 58 Ka2 Ng6 59 h7 Kc6 60 e7 Kd7 61 Bf6 c4 62 Kb1 Ke8 63 e5 Kf7 64 e6+ Ke8 65 Bg5 (White LOSES THE MOVE by TEMPO-PLAY.) 65 . . . Nh8 66 Bh4 Ng6 67 Bf6 and Black is in a SQUEEZE: having to move his pawns he will lose them all, e.g. 67 . . . a3 68 Ka2 c3 69 Kb3, or 67 . . . b3 68 Kb2.

TIE BREAKING. In ALL-PLAY-ALL tournaments the NEUSTADTL SCORE is both widely accepted and frequently used. For SWISS SYSTEM tournaments many different methods such as BUCHHOLZ, COONS, HARKNESS, MEDIAN, and SOLKOFF scores may be used. (See AUXILIARY SCORING METHODS.) A more recent method, growing in popularity, is the SUM OF PROGRESSIVE SCORES.

Occasionally it may be necessary to decide the winner of a tied match between individuals. The quarter-final CANDIDATES match between PORTISCH and SPASSKY in 1980 (+1=12−1) was decided in favour of Portisch because he had won more games with the black pieces. FIDE later suggested the use of dice or the playing of further games at accelerated time limits, proposing that the eight Candidates should together decide which method to adopt. In 1983 a tied Candidates match was decided by the spin of a roulette wheel.

An old method of deciding tied matches between teams was known as the elimination rule. The score on the lowest board then the next lowest and so on would be annulled until a decisive result could be obtained. In 1950 the British Chess Federation adopted a method known as board count proposed by David Vincent Hooper (1915–). Each win is given a numerical value which is the same as the winner's board number, these numbers are added for each team, and the one that has the lower total wins the match. For example a team that wins on boards 1, 4, and 7 (=12) would win against a team that wins on boards 2, 6, and 10 (=18).

TIETZ SYSTEM, an AUXILIARY SCORING METHOD intended as a basis for the distribution of tournament funds among the competitors. The fund is first divided, two thirds for prizes, one third for a consolation fund. All players who score more than 50 per cent get a prize, each receiving a sum directly proportional to the number of points by which his score exceeds 50 per cent. All players who win one or more games share in the consolation fund, each receiving a sum directly proportional to the number of games he has won.

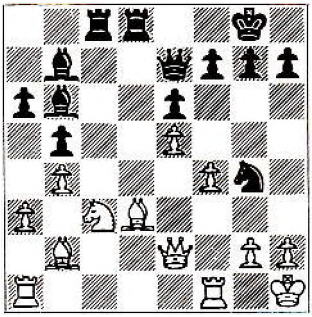
Victor Tietz (1855–1937), patron of the great Carlsbad tournaments of 1907, 1911, 1923, and 1929, wrote an article on his system in *Wiener Schachzeitung*, 1900. In several tournaments in the next few years funds were allocated in this way. His intention was to encourage competitors to play at their full strength and to strive for wins, thus providing interest for the onlookers. The greater the amount by which a player's score exceeded 50 per cent the larger his prize; even so, tournament leaders were not inclined to take undue risks. Although regarded as practical and just his system was suitable only for tournaments for which a large fund was available.

TIME, (1) a positional factor that concerns the minimum number of moves needed (not necessarily those taken) to reach a given position. Players rightly seek to gain time, which is measured quantitatively for lack of a better yardstick. However, the significance of the time gained can be determined only by considering the effectiveness of the 'gained' moves and other factors. After 1 e3 e5 2 e4 White has lost a TEMPO and Black has gained the advantage of the initiative. Such simple cases are not typical. The 5th game of the world championship match between LASKER (White) and STEINITZ in 1894 began 1 e4 e5 2 Nf3 Nc6 3 Bb5 d6 4 d4 Bd7 5 Nc3 Nge7 6 Bc4, and White has lost a tempo, of little significance here. By first moving his bishop to b5 he induced Black to set up a CRAMPED POSITION; this accomplished he redeployed his bishop. His sixth move may not have been the best but it sufficed to retain the initiative. In the opening a gain of time usually goes hand in hand with a lead in development, but there are exceptions. In the game MARÓCZY–TARTAKOWER given under DEVELOPMENT White gains a big lead in development but an insignificant gain of time if all the moves of the pawns and pieces are counted. Time is of importance throughout the game. A gain of three tempi in the opening, said to be worth a pawn, normally brings decisive advantage. In the endgame one tempo may be decisive. In the basic endgame, however, ZUGZWANGS and SQUEEZES sometimes occur: these are 'anti-time' positions in which a player does not want to have the move.

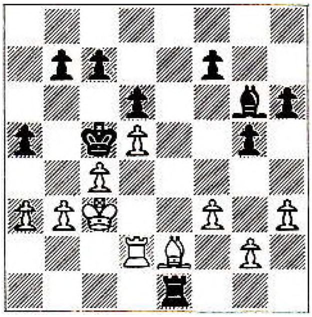
Rotlewi–Rubinstein Łódź 1907–8 Queen's Gambit Declined

1 d4 d5 2 Nf3 e6 3 e3 c5 4 c4 Nc6 5 Nc3 Nf6 6 dxc5

Bxc5 7 a3 a6 8 b4 Bd6 9 Bb2 0-0 10 Qd2? (The queen will move again, losing time.) 10 . . . Qc7 11 Bd3? (White loses another tempo.) 11 . . . dxc4 12 Bxc4 b5 13 Bd3 Rd8 14 Qe2 Bb7 15 0-0 Nc5 16 Nxe5 Bxe5 17 f4? Bc7 18 e4 Rac8 19 e5 Bb6+ 20 Kh1 Ng4

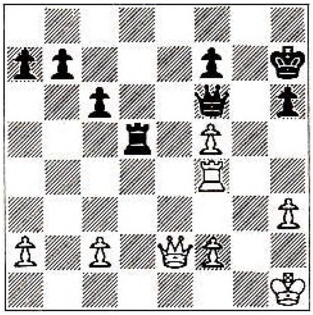


A count of the moves needed to reach this position shows 11 for White 12 for Black. The question is who has spent his time most effectively. Black has developed pieces while White has moved pawns. As it happens White's pawn advances are seen to be irrelevant for the game is dominated by piece play. If the tempo count is not to include pawn moves then Black has gained three tempi (9:6), a decisive advantage. The game ends brilliantly: 21 Be4 Qh4 22 g3 Rxc3 23 gxh4 Rd2 24 Qxd2 Bxe4+ 25 Qg2 Rh3 White resigns.



A position from the game Teichmann–Marshall (Black), San Sebastián 1911. By a thrice repeated manœuvre Black gains time to move up his king's side pawns: 40 . . . Rc1+ 41 Kb2 Rg1 42 Bd1 Re1 43 Be2 h5! 44 Kc3 Rc1+ 45 Kb2 Rg1 46 Bd1 Re1 47 Be2 h4! 48 Kc3 Rc1+ 49 Kb2 Rg1 50 Bd1 Re1 51 Be2 f6! 52 Kc3 Rc1+ 53 Kb2 Rg1 54 Bd1 Re1 55 Be2 c6 (A fourth tempo is gained.) Black makes a combination exchanging all the queen's side pawns (beginning 56 Kc3 Rc1+ 57 Kb2 Rb1+ 58 Kc3 b5) after which he is able to move his king to g3, and White resigned on his 77th move.

TIME, (2) the time allotted to each player during which he must make his moves. (See TIME LIMIT.) Sometimes a player repeats a short sequence of moves to anticipate time-trouble, to 'save time on the clock'. His opponent either connives to the same end or complies for lack of anything better. Occasionally a player who has the advantage repeats the position once too often.



A position from the 3rd match game between FISCHER (White) and PETROSYAN in the world championship semi-final 1971. Black has the advantage. He attempts to gain time on the clock: 30 . . . Qe5 31 Qh5 Qf6 32 Qe2 Re5 33 Qd3 Rd5. Fischer, indicating that he intended to play 34 Qe2, successfully claimed a draw by repetition of position. Unable to recover after this missed opportunity, Petrosyan drew two and lost four of the remaining six games of the match.

TIME CONTROL, see TIME LIMIT.

TIME LIMIT, the time allotted to a player during which he must make a specified number of moves; the point in time by which he must make these moves (sometimes called the time control); loosely, the rate of play. A player who does not complete the required number of moves is said to have exceeded the time limit.

The timing of moves was introduced in the middle of the 19th century to avoid undue slowness of play. Organizers, realizing that games are often marred by blunders made by players in time-trouble, sometimes inflicted no penalty other than a fine for exceeding the time limit. At Nuremberg 1906, for example, the rules stated that there would be no limit for the first six hours after which the rate of play would be 15 moves an hour with a penalty of one shilling for each excess minute. This practice was practically abandoned before the First World War, although time-trouble blunders are no less frequent. According to Article 17 of the FIDE rules to exceed the time limit is to lose the game.

TIME-TROUBLE. A player is in time-trouble when he has little time on his clock in which to complete the stipulated number of moves; having to move quickly he is likely to make mistakes. Competition play at all levels is dominated by the clock. Taking time to find the right move in a difficult position may be worth the risk of time-trouble later on. Rather than suppose that they will never be pressed for time players should learn to play fast.

TIMING OF MOVES. In a competition a player must make a certain number of moves within a given period of time, failing which he loses. His moves are timed by a clock and if he finds this defective he should inform the arbiter who is empowered to deal with all complaints and disputes concerning the clock. Should a player complain after exceeding the time limit he would be unlikely to obtain redress. Both players' clocks may be stopped and play temporarily suspended if the clock is defective, if an illegal move is made, if a substitute piece is not available after promotion, or if there is an outside interruption, as for example a lighting failure. Either stalemate or checkmate ends the game and neither player can subsequently lose on time.

A demand for some kind of time control arose when competitive play began to be taken seriously. SAINT-AMANT discussed the timing of moves in *Le Palamède*, 1836. In the same year DESCHAPELLES offered to play a match with a leading English player and one of the suggested rules was that after a game had lasted two hours each player should be limited to a maximum of two minutes for each move 'with five bisques'. (French players may well have remembered the slowness of MCDONNELL's play in his matches with BOURDONNAIS in 1834.) In 1844 Deschapelles, commenting on the STAUNTON–Saint-Amant match of the previous year, said that the games 'averaged nine hours, that is, nine times longer than the games of the grand masters'. Deschapelles took an extreme view, but he had identified a change in the speed of play. In the abortive negotiations for a return match with Saint-Amant Staunton offered a time limit of '10, or 15, or 20, or 25, or 30 minutes, at your pleasure', adding that a player who exceeded his allotted time should be fined one guinea. Players were concerned to prevent an opponent from sitting too long over a move, the overall time for a game being of less consequence. HARRWITZ, playing a match in which each move was timed separately, ridiculed the idea by taking the full allowance for his first move. Another suggestion was made: if a player has not completed his move within the specified time his opponent may call upon him to do so within a further period, also predetermined. In modern draughts each move has a time limit.

'A. Cantab.' wrote in the *Chess Player's Chronicle*, 1852, 'Juries, ere now, have convicted men, and judges have hanged them, to save time. Railway companies at the present day break our legs, and sometimes our necks, to save time. Our chessplayers are the only men in this country who disregard it.' He proposed that each player should have a three-hour sandglass which would run only during his move, and that the game would end either with mate or the sand running out. A similar system, a specified number of moves in a specified time, first suggested by von der LASA, and now generally used, was introduced in 1861 on account of the influence of the London player George Webb Medley (*c*.1826–98). He had played a match with KOLISCH in 1860 after which he wrote: 'Herr Kolisch of course won the match, but in one or two of the games I was fortunate enough to run him rather hard. In one game some position of difficulty arose, and over three successive moves he took more than two hours, occupying 55 minutes over one of them. Now, Sir, although this was complimentary to my skill, it was, as you may imagine, a weariness to the flesh, and I set my wits to work . . .' As a consequence of Medley's recommendation a time limit of 24 moves in two hours, measured by sandglasses, was used for the Kolisch–ANDERSSEN match of Aug. 1861 and the Bristol tournament of Sept. 1861. After these events time control varied: Paris 1867, 10 moves every half hour; Dundee 1867, 30 moves in two hours; Baden Baden 1870 and Leipzig 1871, both controlled by Kolisch, 20 moves an hour. When the great London tournament of 1883 came along a time limit of 15 moves an hour was used, and Medley, sole surviving trustee of the LÖWENTHAL fund, the balance of which was given to the congress, pressed for the use of clocks. Also, the practice of stopping the clocks while a sealed move was being considered, a privilege that had led to abuse, was abandoned. Rates of play have varied, but the timing method has not changed. (Only in LIGHTNING CHESS is each move timed.) In 1900 Samuel Walker, a Liverpool watchmaker, took out a patent for 'Improvements in Time Indicators for Chess or other Games'. The hands move clockwise for one player, anti-clockwise for his opponent, and the game is decided on time if the difference exceeds a specified limit. Although not without merit this radical idea made little impression. Not long after the Second World War there was a great increase in the number of weekend tournaments; crowded programmes left no time for adjournments and sudden death time limits were introduced. For example, after a four-hour playing period with a time limit of 48 moves in two hours the players' clocks would be set back ten minutes and the game had to be completed in the remaining time.

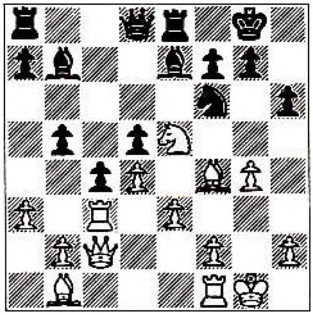
What has changed is the players' attitude to time control. At first it was regarded as a spur, and a claim on time unsporting. Such scruples have long since disappeared. In 1882 a barrister and keen chess-player Wordsworth Donisthorpe (1847–1914) wrote: 'The object of the time limit is to insure a reasonable rate of progress, and not to afford a means of snatching a game out of the hands of the winner if he should by oversight or mistake miscount his moves or forget to watch his clock.' Donisthorpe's comment was provoked by an incident that affected the prospects of another Britisher (by birth) in the Vienna tournament of 1882. In the third round MASON, playing BIRD, overstepped the time limit but went on to win four hours later. STEINITZ successfully appealed to the tournament committee that the game be awarded to Bird, who had made no claim. The tournament ended after thirty-four rounds, Steinitz and WINAWER scoring 24 points while Mason with 23 points took third place.

TIMMAN, JAN HENDRICK (1951–), the strongest Dutch player to follow EUWE, national champion 1974, 1975, 1976, 1978 (shared), 1980, 1981, and 1983, International Grandmaster (1974). His first win in a strong event was at Hastings 1973–4 when he shared the prize with KUZMIN, SZABÓ, and TAL. An outright victory at Natanya 1975 and a shared win at Reykjavik 1976, when he scored +9=4−2 and tied with OLAFSSON, were followed by three victories in tournaments of category 12 or stronger: Nikšić 1978 (+5=6), a tie with GULKO; Amsterdam 1978 (+7=5−1); and Bled–Portorož 1979 (+7=8) ahead of LARSEN. Also in 1979 Timman played a practice match with POLUGAYEVSKY (+2=5−1) and entered the Rio de Janeiro interzonal; in this he came fourth (+6=10−1) half a point after the joint winners HÜBNER, PETROSYAN, and PORTISCH, failing by this narrow margin to become a CANDIDATE.

Timman continued to make good results: Bugojno 1980, third (+3=7−1) after KARPOV and Larsen ahead of Tal; Amsterdam 1980, second (+4=10) after Karpov; Tilburg 1980, third (+3=7−1) after Karpov and Portisch, ahead of SPASSKY and Tal; Buenos Aires 1980, second (+6=6−1) after Larsen ahead of Karpov; Wijk aan Zee 1981, first (+6=4−2) equal with SOSONKO; Amsterdam 1981, first (+4=7) ahead of Karpov and Portisch; and Las Palmas 1981, first (+7=3) ahead of Larsen and KORCHNOI. Already ranking as one of the world's best ten or twelve players, Timman excelled himself at Mar del Plata 1982, a category 13 tournament in which he came first (+8=3−2) two points ahead of a field that included Karpov. In the category 14 Tilburg tournament later that year Timman came second (+3=8) half a point after Karpov. He played for the Netherlands in every OLYMPIAD from 1974 to 1982.

Timman–Hübner Wijk aan Zee 1975 Queen's Indian Defence

1 d4 Nf6 2 c4 e6 3 Nf3 b6 4 Nc3 Bb7 5 a3 d5 6 cxd5 exd5 7 Bg5 Be7 8 e3 Nbd7 9 Bd3 0-0 10 0-0 c5 11 Rc1 h6 12 Bf4 Nc4 13 Bb1 Nxc3 14 Rxc3 c4 15 Qc2 Nf6 16 Ne5 Re8 17 g4 b5



White now sacrifices the exchange, putting a brake on Black's queen's side attack. 18 h4 b4 19 axb4 Bxb4 20 f3 Bxc3 21 bxc3 Kf8 22 g5 hxg5 23 hxg5 Nd7 24 Qh7 Nxe5 25 dxe5 g6 26 Qh6+ Ke7 27 Bxg6 fxg6 28 Qg7+ Ke6 29 Qxb7 Qb6 30 Qg7 Re7 31 Qxg6+ Kd7 32 Qc2 Rf8 33 Rb1 Qc6 34 Qa2 Ke8 35 Kg2 Kf7 36 Kg3 Kg8 37 Rh1 Qg6 38 Rh6 Qf5 39 Qd2 Qd3 40 Qh2 Rh7 41 g6 Rg7 42 Rh8 mate.

TIMOSHENKO, GENNADY ANTOLYEVICH (1949–), Soviet player, International Grandmaster (1980), winner of tournaments at Polanica Zdrój 1976 and Słupsk 1979 (+5=5), events of category 9 and 8 respectively.

TIMUR, or Timur-Leng (Timur the lame) (1336–1405), known as Tamerlane, Mongol emperor who named one of his sons SHAH-RUKH. In his court was the Persian lawyer and historian Alā'addīn at-TABRĪZĪ (the Aladdin of children's stories), known as Alī ash-Shatranjī because of his skill at chess. Timur said he had no rival as a ruler, Alī ash-Shatranjī none as a chess-player. Timur was also addicted to GREAT CHESS and ROUND CHESS.

TIMUR'S CHESS, see GREAT CHESS.

TITLES, see FIDE TITLES. Commenting on ZUKERTORT's spurious claim to be a doctor of medicine STEINITZ said that if one could become a doctor of chess then Zukertort would fully deserve it. Proposals for a chess professional body that would award grades of membership, perhaps based on examination, have not been realized.

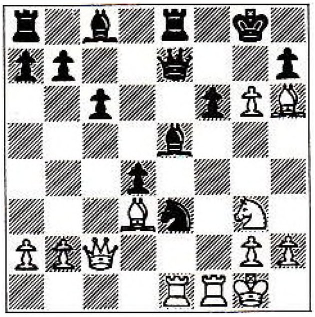
TOLSTOY, LEO NIKOLAYEVICH (1828–1910), great Russian writer and chess fanatic. He writes (in a letter dated 1899) that during the siege of Sebastopol (1854–5) Prince Sergei S. Urusov, 'a brave officer, a great eccentric, and one of the best European chess-players', proposed to play a game of chess with an Englishman to determine possession of the first trench of the fifth bastion which had long been contested at the cost of many lives; and that Urusov approached his commanding officer, General Saken, who summarily dismissed the proposal. Tolstoy, although sympathetic, implies that he was only a bystander, but there may have been complicity for he and Urusov played chess endlessly throughout the campaign. Of Tolstoy's obsession Aylmer Maude writes '. . . when Tolstoy was quite a young officer in the Caucasus he was promised a St George Cross for bravery; but, absorbed in a game of chess, he failed to go on duty the night before the awards were to be distributed. It unluckily happened that the commander of the division visited the guns which should have been in Tolstoy's charge, and, not finding him at his post, placed him under arrest. The next day, when the crosses were distributed, Tolstoy was a prisoner and missed the coveted honour . . .' (*Times Weekly Edition*, 3 May 1907).

TOLUSH, ALEXANDER KAZIMIROVICH (1910–69), Soviet player, International Grandmaster (1953), International Correspondence Chess Master (1965), chess journalist. Though he was an outstanding master of attack, his play was never sound enough for the highest honours. A citizen of Leningrad, where he coached SPASSKY from 1951 to 1961, he won the city championship jointly in 1937 and 1947, outright in 1938 and 1946. The best of his ten attempts to win the USSR Championship were: 1950, second (+8=6−3) equal with ARONIN and LIPNITSKY after KERES; 1952, fourth (+8=7−4) equal with BOLESLAVSKY after BOTVINNIK, TAIMANOV, and GELLER ahead of BRONSTEIN; and 1957, fourth (+10=6−5) equal with Spassky after TAL, Bronstein, and Keres. Tolush achieved his best international tournament result at Bucharest 1953 when he won first prize (+10=8−1) ahead of PETROSYAN, SMYSLOV, Boleslavsky, and Spassky. At Balaton 1958 he came second (+7=3−1) after PORTISCH.

Alexander Tolush (1983) is a biography and 92 games compiled by his wife Valentina.

Tolush–Alatortsev USSR Championship 1947 Queen's Gambit Declined, Romi Variation

1 d4 d5 2 c4 c6 3 Nf3 Nf6 4 Nc3 e6 5 e3 Nbd7 6 Bd3 Bb4 7 0-0 0-0 8 Qc2 dxc4 9 Bxc4 Bd6 10 Bd3 Qe7 11 Ne2 c5 12 Ng3 g6 13 Bd2 Re8 14 e4 exd4 15 Rac1 Ne5 16 Nxe5 Bxe5 17 f4 Bc7 18 e5 Nd5 19 f5 Bxe5 20 fxg6 f6 21 Bh6 Ne3



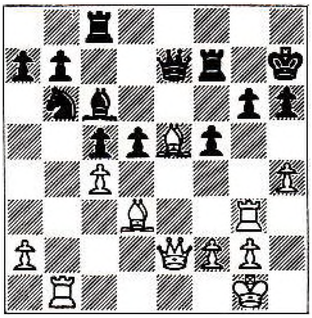
22 Rxe3 dxe3 23 g7 f5 24 Nxf5 Bxf5 25 Rxf5 Bxg7 26 Rg5 e2 27 Bxe2 Qe3+ 28 Kh1 Qxg5 29 Bxg5 Kh8 30 h4 Re5 31 Bf4 Ra5 32 Qe4 Rf8 33 Bd3 Rh5 34 Bg5 Bxb2 35 g4 Black resigns.

TOMLINSON, CHARLES (1808–97), English player and writer, and pioneer of research into surface tension. From 1841 to 1844 he ran a chess column in the *Saturday Magazine*, and in 1856 he published the first chess-players' annual. The demand was insufficient for it to be repeated. In the *British Chess Magazine*, 1891, he published his reminiscences of English chess life of the middle of the 19th century, a valuable insight.

TORRE, CARLOS (1905–78), Mexico's first grandmaster whose career had curious parallels with that of MORPHY. Torre was born in Yucatán, Mexico, and in 1915 moved with his family to New Orleans. In 1924, after proving himself the best player in Louisiana, he travelled north, where he won the New York State championship and the Western championship. In 1925 he went to Europe and played in his only top-class events: Baden-Baden, Marienbad, and Moscow, coming tenth, equal third (+6=8−1), and equal fifth respectively. He took the game seriously: asked why he gave no exhibitions in Europe he replied 'because I can learn nothing thereby'. But the high promise of his European achievements was not fulfilled. In 1926 he won the Mexican championship by defeating each of his three opponents twice and was told he would be given a post teaching chess at the National University in Mexico. At Chicago later that year, just before the last round of the Western championship (in which he tied for second place), Torre received two letters by the same post, one informing him that he would not get the teaching post for lack of academic qualifications the other from his fiancée saying she had married someone else. He suffered a nervous breakdown, returned to Mexico at the end of the year, took an ill-paid job in a drug store, and played no more serious chess. Misfortune may have been only the immediate cause of his retirement. Of a mild and artistic temperament, he appreciated the beauty and logic of chess but lacked the spirit of aggression needed for success in play. In 1934 he scored =1−1 in friendly play against FINE who was then visiting Mexico. Torre never married. He retained his interest in the game throughout his life and greatly admired FISCHER's play. In 1977 FIDE awarded him the title of International Grandmaster. (See KEVITZ–TRAJKOVIĆ DEFENCE; SPURIOUS GAMES.)

C. Torre–E. Grünfeld Marienbad 1925 Queen's Pawn Opening

1 d4 d5 2 Nf3 c6 3 Bf4 Nf6 4 e3 Qb6 5 Bd3 Qxb2 6 Nbd2 Qb6 7 0-0 e6 8 e4 dxe4 9 Nxe4 Nxe4 10 Bxe4 Nd7 11 Qe2 Nf6 12 Bd3 Be7 13 Be5 0-0 14 Ng5 g6 15 h4 Qd8 16 Rab1 Nd7 17 Bf4 Bf6 18 Rfd1 Nb6 19 c4 Bd7 20 Rb3 Rc8 21 Be4 h6 22 Nf3 Bg7 23 Bd6 f5 24 Bc2 Rf7 25 Ne5 Bxe5 26 Bxe5 Kh7 27 Rg3 Qe7 28 Rb1 c5 29 Bd3 Bc6 30 d5 exd5



31 Rxg6 Rg8 32 Rxg8 Kxg8 33 Bxf5 Rxf5 34 Qg4+ Rg5 35 hxg5 Qxe5 36 gxh6+ Kh7 37 Rb3 Bd7 38 Qh4 Qe1+ 39 Kh2 Qe4 40 Qf6 Qg6 41 Qe7+ Kh8 42 Qf8+ Kh7 43 Qe7+ Kh8 44 Re3 Qxh6+ 45 Kg1 Qg7 46 Qd8+ Qg8 47 Qf6+ Qg7 48 Qf4 Bg4 49 Rg3 Nxc4 50 Rxg4 Qa1+ 51 Kh2 Qe5 52 Qxe5+ Nxe5 53 Rg5 Nd3 54 Rxd5 c4 55 Rd8+ Kg7 56 Rd7+ Kf6 57 Rxb7 a5 58 Rc7 Nb2 59 Rc5 a4 60 g4 Ke6 61 g5 Kd6 62 Rc8 Ke6 63 Kg3 a3 64 f4 Kf5 65 Rc5+ Kg6 66 Rc6+ Kg7 67 f5 Kf7 Black resigns. 'By far the most beautiful game of the tournament'—Réti.

TORRE, EUGENIO (1951–), Filipino player, International Grandmaster (1974), national champion 1974 and 1976. His best tournament victory in the 1970s was in a double-round event, Manila 1976, when he scored +3=3 ahead of KARPOV, LJUBOJEVIĆ, and BROWNE, each of whom he defeated once. Perhaps because only six games were played this achievement was not widely acclaimed, nor could Torre match it in the next four years. Subsequently, however, he proved himself with several good tournament performances: Manila 1979, first (+7=6) ahead of OLAFSSON; Hastings 1980–1, second (+6=8−1) after ANDERSSON; Medina del Campo 1981, a championship for players from Spanish-speaking countries, first (+7=4). Then at the interzonal tournament Toluca 1982 he came first (+5=7−1) equal with PORTISCH ahead of SPASSKY and became a CANDIDATE. In the quarter-final he lost to RIBLI.

TORRE ATTACK, 221, QUEEN'S PAWN OPENING variation played by C. TORRE at the Marienbad and Moscow tournaments 1925.

TOUCH AND MOVE LAW. If a player whose turn it is to move touches a piece or pawn without first warning his opponent, e.g. saying J'ADOUBE, he may be penalized. If he touches one or more men of the same colour he must move or capture the first piece touched that can be moved or captured; otherwise there is no penalty. If he touches a black and a white man he must capture one with the other, or if this is not legal he must move his own touched man, or if this too is illegal he must capture the touched enemy man; otherwise there is no penalty. A contestant wishing to make a claim under this law must do so before he himself has moved, but even if he makes no claim the arbiter may choose to enforce the law.

On what happens when a contestant who does not have the move touches a man the laws are silent. In a competition an arbiter could take action under rule 19. (See BEHAVIOUR.)

TOURNAMENT. Modern chess tournaments began in the 1840s, and the first international event of this kind, London 1851, was won by ANDERSSEN. The most important tournaments of the next 40 years were Vienna 1882 and London 1883, the first won by STEINITZ and WINAWER, the second by ZUKERTORT. From the 1890s there was a steady growth in the number of tournaments of all kinds, among them Hastings 1895 won by PILLSBURY; St Petersburg 1895–6 (the first great MATCH TOURNAMENT), Nuremberg 1896, and London 1899, all won by LASKER; and San Sebastián 1911, Spain's first international tournament when CAPABLANCA gained almost overnight fame. The most memorable tournament before the First World War was St Petersburg 1914. The world's strongest two players, Capablanca and Lasker, raced neck and neck for 18 rounds, Lasker winning by a short head while the third prize winner ALEKHINE was far behind. Four great international tournaments were played between the two world wars (winners in brackets): New York 1924 (Lasker), New York 1927 (Capablanca), Nottingham 1936 (BOTVINNIK and Capablanca), and AVRO 1938 (FINE and KERES).

Botvinnik won the match tournament for the world title in 1948. Five CANDIDATES tournaments followed. After these ceased in 1962 the strongest international tournaments were Santa Monica 1966 (SPASSKY), Montreal 1979 (TAL and KARPOV), Tilburg 1979, Bugojno 1980, Tilburg 1980, Moscow 1981, and Turin 1982, all won by Karpov, and Tilburg 1981 (BELYAVSKY).

In the 1880s a master would have been fortunate to have the opportunity of entering more than one reasonably strong tournament in a year. By the 1980s a master could choose to enter many tournaments throughout the year, making this the basis of a professional career. For example in 1980 about 60 international tournaments of category 7 or higher were held. Besides these there are many tournaments for which entry is restricted to national players, youths, students, blind players, or women. FIDE have organized the world junior (under 20) championships from 1951, first at two-yearly intervals and from 1973 every year. A cadet world championship has been organized by France from 1974 to 1976 and by FIDE subsequently. The age limit, currently 16, has at times been 17 or 18. FIDE also promotes several championships for teams, the most important of which are the Olympiads. (See CANDIDATE (2), INTERZONAL TOURNAMENT, NATIONAL TOURNAMENT, ZONAL TOURNAMENT.)

The word tournament, which largely fell into disuse after the so-called age of chivalry, owes its revival in the context of sports and games to its use for chess meetings in the 1840s. STAUNTON's book of London 1851 published in 1852 is entitled simply *The Chess Tournament*.

J. Gaige, *Chess Tournament Crosstables, 1851–1900, 1901–1910, 1911–1920, 1921–30* (4 vols, 1969–74).

TOURNAMENT CATEGORY, a classification based on the average ELO RATING of the competitors. Each category embraces a span of 25 points, category 1 being 2251–2275, category 16 2626–2650. These categories determine the percentage score needed by a player to achieve a NORM. For example a category 7 tournament, 2401–2425, the lowest for which a GM norm is possible, demands a 76 per cent score for a GM norm, 57 per cent for an IM norm, 43 per cent for an FM or WGM norm, and 30 per cent for an IWM norm.

An early attempt to classify tournaments was made by an Austrian architect Franz Drobny (1863–1924) in *Deutsches Wochenschach*, 1899. Using statistical methods he classified 31 tournaments played between 1870 and 1899, listing them in order of strength. His list may be compared with the results obtained by applying Elo rating retrospectively. Sometimes Drobny's placings differ markedly, but 24 of them are accurate to within five places.

TOURNAMENT CONTROLLER, an officer responsible for enforcing the tournament rules, which are not necessarily the same for every event, and for ensuring compliance with the FIDE LAWS. For major events there are often other officers who have specific functions such as seeing that clocks are set correctly, watching the clocks of players in TIME-TROUBLE, ensuring that SEALED MOVES are made properly, or acting as referee in disputes between players or between a player and an official. Those with sufficient experience of controlling tournaments may qualify for the FIDE title of INTERNATIONAL ARBITER, and the control of the highest level events would be in such hands. A controller can impose penalties for infringements of the laws and rules if, for example, a player were to analyse in the tournament room, or consult books, and he may also penalize players for other kinds of misconduct such as fixing a game beforehand or losing or drawing a game for payment. Unfortunately the practice of 'selling' games to players seeking title norms is not uncommon. These and other malpractices such as 'accidentally' exceeding the time limit or intentionally sealing an illegal move are often hard or impossible to prove. In grandmaster tournaments a committee that includes players and officials is elected before the event and may act as an ultimate court of appeal.

TOURNEY, a competition for the composing of problems or studies; a SOLVING TOURNEY. In an informal (composing) tourney compositions published during a set period of time, usually in one periodical, are submitted to the judges. For a formal tourney unpublished compositions are submitted by a given date, and the composers' names are not known to the judges. Besides prizes competitors may be awarded 'honourable mentions', and after this commendations. The first informal tourney, for problems published in the *Illustrated London News* in 1854, was won by W. Grimshaw. LÖWENTHAL organized the first formal problem-composing tourney in 1856 and the first study-composing tourney in 1862; both were international events. The former was won jointly by Conrad Bayer (1828–97) of Germany and F. Healey, the inventor of BRISTOL CLEARANCE, and the latter was won by B. HORWITZ. In 1956 FIDE initiated the title of International Judge of Chess Compositions, which is awarded to suitable applicants.

TRAINER, a recent arrival on the chess scene. There have always been chess teachers or coaches, and it is now common for a player taking part in an important event to have a SECOND who will help the player to prepare. In the Soviet Union a player who is thought to be a potential world champion will have a permanent trainer whose duties go far wider than practice games and analysis. For example on one famous occasion BOTVINNIK's trainer, RAGOZIN, had to smoke incessantly during practice games to accustom the champion to playing in a smokey atmosphere. A second is appointed on an event-by-event basis, and has to probe the weaknesses of the opposition. A trainer is permanent, and has to probe the weaknesses of the player. There has to be mutual confidence.

TRAITÉ DE LAUSANNE, see ASPERLING.

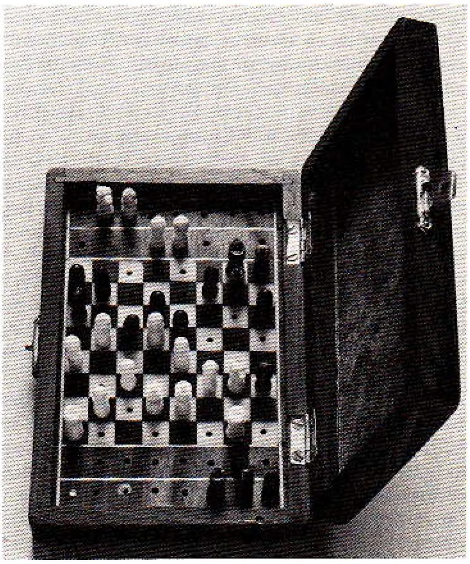
TRANSPOSE, to bring about a given position by an alternative and perhaps less conventional series of moves. A traditional variation of the QUEEN'S GAMBIT Declined, for example, would be 1 d4 d5 2 c4 e6 3 Nc3 Nf6 and the sequence 1 c4 Nf6 2 Nc3 e6 3 d4 d5 would be a transposition. This would be called a Queen's Gambit Declined although White begins with the ENGLISH OPENING (1 c4). A position arising from the FRENCH DEFENCE, 1 e4 e6 2 d4 d5 3 exd5 exd5 4 Nf3 Nf6 could also arise from the PETROFF DEFENCE, 1 e4 e5 2 Nf3 Nf6 3 Nxe5 d6 4 Nf3 Nxe4 5 d3 Nf6 6 d4 d5; in this case each line of play would retain its name. In the opening phase transposition is an additional weapon for a player. He may transpose to a variation known to be favourable or to one he favours. To this end some players begin 1 Nf3 or 1 c4 or in reply to either of these moves play the non-committal 1 . . . Nf6.

For an ORTHODOX PROBLEM transpositions (for White) are unacceptable, but for STUDIES a more lenient view is taken depending on the nature of the transposition.

TRAP, generally a line of play that a player may wrongly suppose to be advantageous and which his opponent may tempt him to play. As much could be said of many situations in a game, and there is no precise definition of a trap, nor is the element of temptation essential.

A game Mayet–HARRWITZ, Berlin, 1848, began 1 d4 d5 2 c4 e6 3 Nc3 Nf6 4 Bg5 Nbd7 5 cxd5 exd5 and Mayet played 6 Nxd5? falling into a trap and losing a piece after 6 . . . Nxd5 7 Bxd8 Bb4+. However, this trap is incidental to Black's purpose, and few masters would suggest that Black tempts White. After 1 e4 e5 2 Nf3 Nc6 3 Bb5 Nf6 4 d3 Ne7 White would lose a piece by 5 Nxe5? c6 (MORTIMER TRAP). Instead White could get more advantage than he would otherwise expect from this opening by playing 5 Nc3. Traps like this which leave a player worse off if he fails to ensnare his opponent should not be set unless a player already has a lost position, and if the trap then succeeds it is called a SWINDLE. There are many traps in the opening: four well known ones are the LASKER, TARRASCH (two), and WURZBURGER.

TRAVELLING SET, a set designed for use on journeys. A three-dimensional set is intended rather than the two-dimensional POCKET SET. In the 18th century French noblemen had chessmen with spikes at the base and cushions embroidered as chequered boards. In the next century sets were devised with a hole in the centre of each square of a wooden board, each man having a peg at its base.



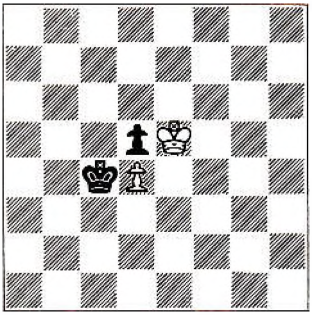
Travelling set, showing a position from the 1983 Candidates match: Belyavsky (Black), to move, resigned the game and thereby lost the match to Kasparov.

With a suitable lid the set could be closed and put away without disturbing the position. A more sophisticated design, *In Statu Quo*, has a folding board with a locking device to keep the men in place when the board is folded. Later sets used magnetism to stop the pieces sliding while the players were in motion.

TRAXLER VARIATION, 502 in the TWO KNIGHTS DEFENCE. Peter Karel Traxler (1866–1936), a well-known Czech problemist, played this line in 1890; it is also known as the Wilkes-Barre Variation.

TREBITSCH, LEOPOLD (1842–1906), Austrian industrialist who learned chess half-way through his life and became a generous patron. A series of 20 Trebitsch Memorial tournaments took place in Vienna from 1907 to 1938; the strongest of them were the first (1907, won by MIESES), the seventh (1915, won by SCHLECHTER), the twelfth (1928, won by GRÜNFELD and TAKÁCS), and the eighteenth (1935, won by ELISKASES and L. STEINER).

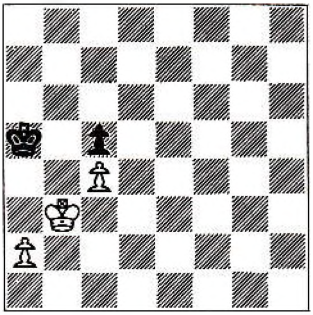
TRÉBUCHET, a type of ZUGZWANG shown in the diagram.



Whoever has the move loses the game. A similar situation could arise on other ranks and files. *Le trébuchet* could be interpreted as meaning 'the trap': either player must avoid reaching this position unless he can ensure that it would be his opponent's turn to play. When DURAND and PRETI introduced the term in 1871 they used it for a different position: White Kf5, Pd4, Black Kb5, Pd5. White to play 1 Ke6 Kc6=, or 1 Kf4 Kb4, b6, or c6=, but not 1 Ke5? Kc4. Black to play 1 . . . Kc6 or b6=, but not 1 . . . Kb4? 2 Ke6 Kc4 3 Ke5. Play might proceed 1 Kf4 Kb4 2 Kf5 Kb5 and so on, the up and down movements of the kings suggesting the operation of a balance, another meaning of *trébuchet*.

TREYBAL, KAREL (1885–1941), Czech player, magistrate. He played in three Olympiads (1930, 1933, 1935), and in several strong tournaments in which his best result was at Carlsbad 1923, when he shared sixth place with NIMZOWITSCH one and a half points below the joint winners, ALEKHINE, BOGOLJUBOW, and MARÓCZY. He died a victim of the Nazis.

TRIANGULATION, a manœuvre by the king that LOSES THE MOVE and sets up or leads to a SQUEEZE or a ZUGZWANG. In the following example White's king is moved on a triangular path (b3–a3–b2–b3). The term probably originated because this is the pattern of moves most frequently seen, but other patterns occur from time to time.



A position published in 1841 by G. WALKER who supposed it to be drawn. KLING subsequently showed the winning procedure: 1 Ka3 (the beginning of a triangulation) 1 . . . Kb6 2 Kb2 Ka5 3 Kb3 (The triangulation ends and Black is in a squeeze: having to move he must withdraw his king.) 3 . . . Kb6 4 Kc3 Ka5 5 Kd2 Ka4 6 Ke3 Kb4 7 Kd3 Ka3 8 Kc4 Ka4 9 Kd5 Kb4 10 a3+.

Triangulation was understood in the 10th century and perhaps earlier. Kling was probably the first analyst of modern chess to perceive that this manœuvre had a wide application in pawn endings.

TRIFUNOVIĆ, PETAR (1910–80), International Grandmaster (1953), champion of Yugoslavia 1945, 1946, 1952, and 1961, joint champion 1947. Born in Dubrovnik, he obtained his law degree in 1933 and later became a government official. In 1948 he came tenth in the Saltsjöbaden interzonal; eight of those above him became CANDIDATES. Trifunović was moderately successful in several tournaments of about category 8 or 9: Prague 1946, second equal with STOLTZ after NAJDORF; Cheltenham–Birmingham–Leamington 1951, second equal with PIRC and STÅHLBERG half a point after GLIGORIĆ; Belgrade 1954, third after BRONSTEIN and MATANOVIĆ ahead of PETROSYAN and Gligorić; Beverwijk 1962, first; and Sarajevo 1962, third after Gligorić and PORTISCH. In a small tournament at Noordwijk in 1965 he came second after BOTVINNIK. He played in seven Olympiads from 1935 to 1962, making the best third-board score (+8=4−1) in 1950, and contested one important match, drawing against Najdorf (+1=10−1) at Sarajevo in 1949.

Trifunović was always a hard man to beat, but his cautious positional style was not conducive to greater successes: he was more concerned to avoid loss than to win. At the Leipzig tournament 1965 he played 15 games and drew them all.

TRIFUNOVIĆ VARIATION, 669 in the ALEKHINE DEFENCE, first played in a game Marco–Kostić, The Hague tournament 1921.

TRINGOV, GEORGI PETROV (1937–), International Grandmaster (1963), Bulgarian player. National champion in 1963 and 1981, he played for his country in many Olympiads from 1956. He came first in three tournaments of about category 7 or 8: Kecskemét 1964 (a zonal event), Vršac 1973, equal with PARMA, and Smederevo 1981, another shared prize. Tringov's best achievement, however, was a third prize (+5=10) equal with POLUGAYEVSKY after HORT and SAX at Vinkovci 1976.

TRIPLE, to place two rooks and a queen of the same colour on the same file or rank with no other men intervening. (See AVERBAKH, BECKER, and NAJDORF for games in which the powerful control exercised by tripled pieces on a file leads to a decisive attack.)

TRIPLED PAWNS, three pawns of the same colour on the same file.

TROITZKY, ALEXEI ALEXEYEVICH (1866–1942), widely regarded as the founder of the modern art of study composition. (Henri RINCK also played a part, but Troitzky was the more inventive.) As a student at Leningrad he met many of Russia's chess enthusiasts, among them CHIGORIN, who edited a chess column in *Novoe Vremya* and invited Troitzky to contribute studies. Two years later, in 1897, Troitzky left for the country to take up a post as assistant forester in the district of Smolensk, his interest waned, and after a few years his first composing period was over. He had shown many new ideas but as he said later some were crudely expressed. His return to chess in 1906 was marked by the publication in *Deutsche Schachzeitung* of his examination of the ENDGAME two knights against pawn. It remains the most thorough and recondite analysis of any one kind of endgame and was the basis for a change in the FIFTY-MOVE LAW many years later. He resumed composing and was especially prolific between 1908 and 1913. In 1910 he wrote an article, published in the periodical *Niva*, laying down the principles for the composition of studies. (The first complete English translation was published by ROYCROFT in *EG*, Jan. 1968.) He also composed problems and became one of the world's leading exponents of RETROGRADE ANALYSIS. This period ended during the troubled times of 1917 when he lost all his papers. In 1923 he began his third composing period 'mellowed and still rich in ideas'. (For an example of his later work see ECHO.) In 1928 the government of the Russian Soviet Federated Republic awarded Troitzky the title of Honoured Art Worker—the first time that chess composition was officially regarded as an art form.

Troitzky published *500 Endspielstudien* in 1924, a selection of his own studies, and in 1934 a collection of 360 studies, including some from the earlier book, and the whole of the analysis of the endgame two knights against pawn; it was translated and published as *Chess Studies* (1937). A reprint of 1968 excludes the endgame analysis, his most important contribution to the game. An unassuming man who spent much of his life in remote places with chessmen for companions, he died of starvation during the siege of Leningrad. All his papers including preparation for another book perished with him. (See ECHO.)

Korolkov and Chekhover, *Izbrannye Etyudii* (1959) contains 176 studies by Troitzky.

TROMPOWSKY OPENING, 224, the OPOČENSKÝ OPENING. Octavio Siqueiro F. Trompowsky (1897–), one time Brazilian Champion, tried it in the 1930s and 1940s at about the same time as OPOČENSKÝ.

TRY, a move other than a COOK which could be mistaken for the key of a composition. A try may be merely incidental, a trap for the solver, or a THEMATIC TRY. In England in the 1890s tries were called almosts.

TRY-PLAY, or virtual play, a THEMATIC TRY together with the play that could follow.

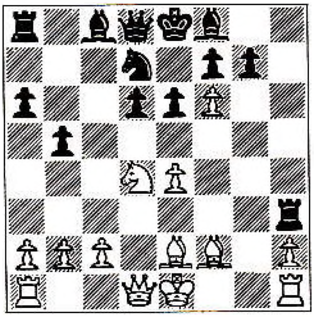
TSEITLIN, MARK DANILOVICH (1943–), Soviet player, International Master (1978), champion of Leningrad 1970 (after a play-off), 1975, 1976, joint champion 1978. He had poor results in the USSR championships of 1967, 1970 and 1971 but won at Polanica Zdrój 1978 ahead of ANDERSSON, and was second equal at Trnava 1979 after PLACHETKA. He is not known to be related to the following.

TSEITLIN, MIKHAIL SEMYONOVICH (1947–), Soviet player, International Master (1977), joint champion of Moscow 1976, champion in 1977. He tied for first place at Naleczow 1979, and again (+8=3−2) at Pernik 1981.

TSESHKOVSKY, VITALY VALERIANOVICH (1944–), Soviet player, International Grandmaster (1975). After winning first prizes at Leipzig 1975 (+8=6) and Dubna 1976 (+5=10), he played in the category 12 interzonal, Manila 1976, scored +8=8−3, and took fourth place below MECKING, HORT, and POLUGAYEVSKY, the three who qualified as Candidates. In 1978 Tseshkovsky scored +4=8−2 to share third place in a category 13 tournament at Lvov, came first (+6=2−1) equal with ANDERSSON at Malgrat and first (+6=10−1) equal with TAL in the USSR championship. They shared the title. Tseshkovsky made only a moderate score in his next interzonal, Riga 1979, but followed with some good tournament results; among these were: Yerevan 1980, first (+8=5−2) equal with PETROSYAN ahead of Tal; Banja Luka 1981, first (+9=2) 3½ points clear of the field; Riga 1981, second (+7=7−1) after Tal; Sochi 1981, first (+8=5−2) ahead of Polugayevsky; and Minsk 1982, first (+8=5−2).

Tseshkovsky–Browne Manila interzonal 1976 Sicilian Defence, Najdorf Variation

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 a6 6 Be3 e6 7 Be2 Nbd7 8 g4 h6 9 f4 b5 10 g5 hxg5 11 fxg5 Rh3 12 Bf2 Rxc3 13 gxf6 Rh3

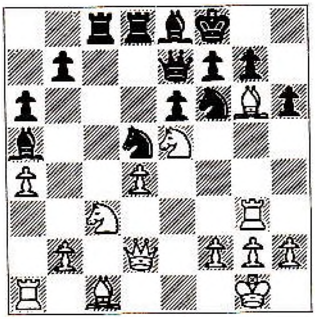


14 Nxe6 Qa5+ 15 c3 fxe6 16 fxg7 Bxg7 17 Qxd6 Rh6 18 Rg1 Bf8 19 Rg8 Qd8 20 0-0-0 Qc7 21 Qc6 Rb8 22 Ba7 Kf7 23 Rg2 Rb7 24 Qxc8 Rxa7 25 Rf1+ Nf6 26 e5 Qd7 27 Rxf6+ Rxf6 28 Bh5+ Rg6 29 Bxg6+ Ke7 30 Qc5+ Black resigns.

TUKMAKOV, VLADIMIR BORISOVICH (1946–), Soviet player, International Grandmaster (1972). He came second (+7=9−1) after FISCHER at Buenos Aires 1970, fourth (+3=14) equal with PETROSYAN after KARPOV, STEIN, and SMYSLOV at Moscow 1971 (category 14), and two years later made his best tournament achievement—second (+7=7−1) half a point after Karpov at Madrid 1973 (category 12). Several victories followed: Amsterdam 1974 (+6=8−1), equal with IVKOV and JANSA; Decin 1977 (+8=7); Las Palmas 1978 (+7=7−1), equal with SAX; and Vilnius 1978 (+6=9). In the category 12 Yerevan tournament 1982 he shared second place (+7=6−2) after YUSUPOV. Tukmakov entered ten USSR championships from 1967 to 1983, making his best results in 1970 when he came second (+9=11−1) to KORCHNOI ahead of STEIN, and 1983, second (+5=8−2) to Karpov.

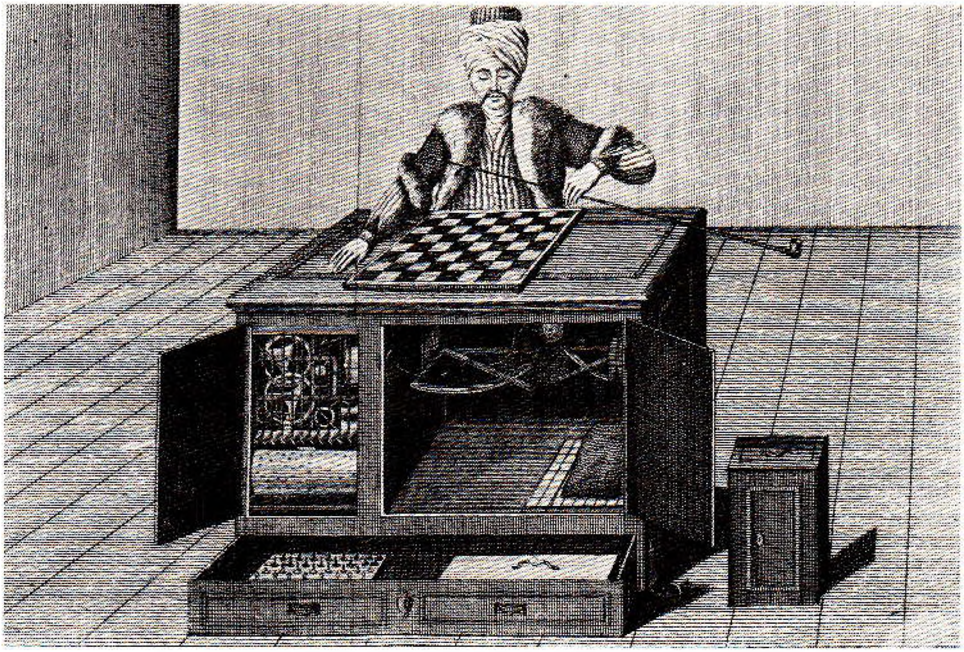
Tukmakov–Korchnoi Riga 1970 Nimzo-Indian Defence, Rubinstein Variation

1 d4 Nf6 2 c4 e6 3 Nc3 Bb4 4 e3 0-0 5 Bd3 c5 6 Nf3 d5 7 0-0 dxc4 8 Bxc4 Nbd7 9 Qb3 a6 10 a4 Qe7 11 Rd1 Ba5 12 Qc2 cxd4 13 exd4 Nb6 14 Ba2 h6 15 Ne5 Bd7 16 Bb1 Rfd8 17 Rd3 Rac8 18 Rg3 Kf8 19 Qd2 Nbd5 20 Bg6 Be8



21 Qxh6 Qb4 22 Qh8+ Ke7 23 Qxg7 Qxd4 24 Nd3 Bxc3 25 bxc3 Nxc3 26 Ba3+ Kd7 27 Re1 Kc7 28 Be7 Ncd5 29 Bxd8+ Kxd8 30 Be4 Qxa4 31 Bxd5 Nxd5 32 Qg5+ Kc7 33 h4 Bb5 34 Rc1+ Bc6 35 h5 Qd4 36 Ne5 f6 37 Nxc6 bxc6 38 Qg7+ Kd6 39 h6 Nf4 40 Qg4 Qd2 41 Rd1 Black resigns.

TURK, the nickname which became attached to the first chess AUTOMATON. Made by KEMPELEN and first shown at the court of Empress Maria Theresa in 1769, it immediately became of great interest. The machine played chess well, could make the KNIGHT'S TOUR, and could answer questions by pointing to letters and numbers inscribed on the chess-board. Four years later, wishing to give more time to serious work, Kempelen dismantled the apparatus, which he considered unimportant although he was proud of the mechanism that moved the arm. In 1781 Maria Theresa's successor Joseph II ordered the Turk's refurbishing for the entertainment of Grand Duke Paul, the future Tsar of Russia, and his wife. This was another triumph and as a consequence the Emperor gave



The Turk, displayed so as to demonstrate that no human agency was involved

Kempelen leave to tour Europe with the machine. He visited Paris in 1773, London and Germany in 1774, and went on to Amsterdam. Although defeated by PHILIDOR, his talented countryman Bernard, and VERDONI the android maintained its high reputation. Exhibitions were relatively few until after Kempelen's death in 1804. In the following year Johann Nepomuk Maelzel bought the machine which he operated successfully first in Europe and from 1826 in the USA. Shortly after Maelzel's death in 1838 the Turk was placed in a Chinese museum in Philadelphia where it was destroyed by fire in 1854.

The apparatus consisted of a life-size figure sitting at a desk a little more than a metre wide, about 80 cm. high, and about 60 cm. deep. On the front were three doors and at the foot a drawer running the length of the desk. The procedure was to open a door on the left side then go to the back and open a door behind it and shine a candle so that spectators could see through the machinery. The rear was closed, the drawer and then the other two doors on the front were opened and another rear door behind the right side front door was opened and a candle shown at the back. The inside of the figure was exposed while all the front doors and the drawer were open, and the spectators believed they were seeing all. Some educated viewers thought that the Turk was a true automaton, others that it was operated by remote control. Most scientifically minded observers believed there must be a man inside; but how was he concealed, how did he make the moves, and how did he know what was happening on the board? By 1790 there were already more than a dozen books devoted solely to solving the mystery. One author, Baron Rachnitz, made a scale model which he thought explained everything. He was right in supposing the Turk's arm was moved by a pantographic device and near the mark on two other secrets. However, his solution wrongly supposed the operator to be a boy or a dwarf, an opinion shared by others. Illustrations of Rachnitz's model are frequently given as being those of the Turk. It was not until 1820 that Robert Willis, then a young man, published a book in which he analysed the Turk logically and deeply, showing how a full-grown man could be concealed without detection. The method of signalling moves by magnetically actuated levers had already been guessed so that by 1820 the whole method had been deduced by a combination of three poeple, but no one could be certain they were right. In 1827 two youths looking from a rooftop saw the operator emerge when Maelzel opened the chest after a performance; their discovery, published in several papers, was regarded as an unworthy attempt by Maelzel to get publicity. In 1834 one of the former operators, MOURET, sold the secret to a magazine. This was the only betrayal by an operator and the only authentic explanation published during the machine's existence. Curiously, the Turk's reputation was unaffected by all these revelations, perhaps because most of them were in more or less inaccessible sources.

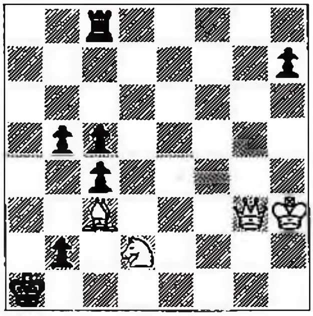
In 1836 Edgar Allan Poe's famous article appeared. Although the Turk's secret had been first deduced, then observed, and finally revealed by a former operator Poe's essay has been credited with discovery of the secret by deductive logic. In fact Poe added almost nothing new and was wrong about much that was already known; but this time the public's belief in the Turk was irreparably damaged.

Who operated the machine during Kempelen's lifetime is not known. Among the operators after his death were ALLGAIER, ALEXANDRE, Mouret, and his equally gifted compatriot Boncourt, also Wilhelm Schlumberger (*c.*1801–38) who travelled to the USA for this purpose and was probably the strongest player there. Napoleon is said to have played the machine with Allgaier inside and there are varying accounts of the engagement. This might be true but the game often published as arising from this encounter is spurious, like the other two games supposedly played by Napoleon and published from time to time.

A romanticized fiction based on the Turk developed after its destruction. For a play *La Czarine* performed in Paris in 1868 the famous magician Robert-Houdin made a chess machine with a dummy looking more like a European alchemist than a Turk. A novel, *The Turkish Automaton*, by Sheila Braine was published in London in 1899, and in 1926 a silent film, *Le Joueur d'échecs*, appeared, to be followed in 1938 by a sound version.

Charles Michael Carroll, *The Great Chess Automaton* (1975).

TURTON DOUBLING, a problem manœuvre using line-pieces: piece 'A' is moved along a line across a square to which piece 'B' is moved, and piece 'B' is then moved along the line away from piece 'A'. The object of doubling (in this or any other way) is that one piece shall support the other. (Compare ZEPLER DOUBLING.)



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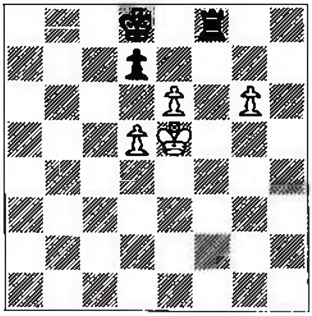
The pioneer problem by Turton, *Illustrated London News*, 1856. 1 Bh8 (a CRITICAL move) 1 . . . b4 2 Qg7 Ra8 3 Qxh2. Unfortunately there are COOKS: 1 Qg1+ Ka2 2 Bb4 or 1 Bb4. (The addition of a white pawn at g2 or b6 would make a sound VERSION.)

Born at Shipston-on-Stour in Warwickshire, Henry Turton (1832–81) moved to Burton-on-Trent where he composed problems in the early 1850s and became co-founder of a chess club, 1854. Subsequently he gave up composing, married, settled in Derby, and pursued his career as a mechanical engineer.

TWINS, two or more compositions consisting of almost identical positions but with distinctly different solutions. The dissimilarities of the set positions, however, should be slight: the removal, addition, or re-positioning of one man, replacement of one man by another, or a shift of the whole position, intact, to another part of the board. Composers have sometimes amused themselves and solvers with progressive twins: position A is changed to position B which is in turn changed to position C, and so on. Each change is slight but the last position of a series may differ considerably from the first.



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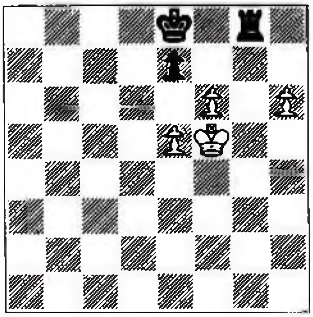

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Two compositions by PROKEŠ that won first prize in the Louma tourney for twin studies, 1942. (Josef Louma, 1898–1955, was a Czech player and composer.) In the first of the twins White wins by 1 e7+ Kxe7 2 d6+ Ke8 3 g7 Rg8 4 Kf6 Rf8+ 5 Kg5 Rg8 6 Kg6 Rf8 7 gxf8=Q+ Kxf8 8 Kf6, when he has the OPPOSITION. In the second twin White is stalemated: 1 f7+ Kxf7 2 e6+ Ke8 3 h7 Rh8 4 Kg6 Kd8 5 Kg7 Ke8 6 Kxh8 Kf8. (For other examples see HELPMATE and ZERO-POSITION.)

TWISS, RICHARD (1747–1821), English writer who travelled 27,000 miles and made 16 sea voyages, recording his observations. In 1787 he published anonymously *Chess*, which he introduced thus: 'The following Trifle is offered to Chess-players, as a Compilation of all the Anecdotes and Quotations that could be found relative to the game of Chess; with an account of all the Chess-books which could be procured.' He was attacked by some reviewers for lack of originality. A second volume came out in 1789.

Many years later, under his own name, Twiss published a two-volume work, *Miscellanies* (1805), the second volume of which contained a substantial supplement to his earlier work as well as 100 pages of stories about draughts and many topics such as Kolf-play (golf), 'not known in any other country [than the Netherlands], a very pleasant salutary exercise, and not attended with the fatigue of *Tennis*.'

Twiss missed little of importance in chess, although LUCENA was unknown to him. He copied his extracts carefully in type style as well as spelling and made literal translations of the foreign extracts. His own recollections are not always reliable. 'I . . . was with [PHILIDOR] in Paris in 1783, where I saw his wife. He had at that time 19 children living, to none of whom he had taught chess.' Twiss's brother fell in love with Mrs Siddons and married her sister Frances Kemble, aunt of the actress Fanny Kemble.

TWO BISHOPS. To say that a player has the two bishops usually implies that his opponent has bishop and knight or two knights instead. Advantage might subsist in the possession of the two bishops, especially if they can both operate on open diagonals and if the opposing knight or knights cannot find an anchorage in the CENTRAL ZONE. A player who 'gains' the two bishops in the opening might consider this a potential advantage: he may hope to open diagonals for the bishops later in the game. However, to have the two bishops is not necessarily advantageous. Many other factors, not least the nature of the PAWN FORMATION, must be taken into account.

L. PAULSEN first drew attention to the power of the two bishops and STEINITZ pioneered the appropriate technique by means of which the mobility of the opposing knight or knights could be restricted. From the many games he won in this way masters also learned how the player with the knight or knights should conduct his play. Today a master might voluntarily exchange his bishop for a knight in the opening phase knowing that he can arrange matters in such a way that his opponent's two bishops will not gain extensive scope. For examples which demonstrate the bishops' power in the endgame or the middle-game see FLOHR, RUBINSTEIN, SCHLECHTER, and TARRASCH. In the game under HÜBNER White gets an open position but never get his bishops actively placed, and in the games won by ANDERSSEN, ENGELS, and PIRC the power of the bishops is seriously restricted by the presence of a blocked centre pawn.

TWO KNIGHTS DEFENCE, 497, a good alternative for Black should he not wish to defend the ITALIAN OPENING. After 4 Ng5 he may need to sacrifice a pawn, for which he gets a compensating attack. This old opening, found in GIANUTIO (1597) and known to POLERIO, is sometimes called the Prussian Defence. (See COINCIDENCE.)

TWO KNIGHTS VARIATION, 298, line in the CARO–KANN DEFENCE popular in the 1950s.

TWO-MOVER, a DIRECT-MATE PROBLEM. White is to play first and to give mate on his second move, a STIPULATION indicated by the symbol ‡2(≠2).

TWO PAWNS ATTACK, 667, the LASKER VARIATION of the ALEKHINE DEFENCE.

U

UEDEMANN CODE, the name incorrectly given by FIDE and others to GRINGMUTH NOTATION. Louis Uedemann (1854–1912) saw an account of the telegraphic code devised by Sir Watson Rutherford and wrote a letter published in *Brentano's Chess Monthly*, Feb. 1882, saying 'it is totally unpractical for several reasons. I did not read the article entirely. . . .' He proposed giving each square a two-letter designation and transmitting a four-letter word indicating the departure and arrival squares for each move (see below). Rutherford's code remained in use; Uedemann's code never was.

AP	EP	IP	OP	PO	PI	PE	PA
AL	EL	IL	OL	LO	LI	LE	LA
AK	EK	IK	OK	KO	KI	KE	KA
AH	EH	IH	OH	HO	HI	HE	HA
AG	EG	IG	OG	GO	GI	GE	GA
AF	EF	IF	OF	FO	FI	FE	FA
AD	ED	ID	OD	DO	DI	DE	DA
AB	EB	IB	OB	BO	BI	BE	BA

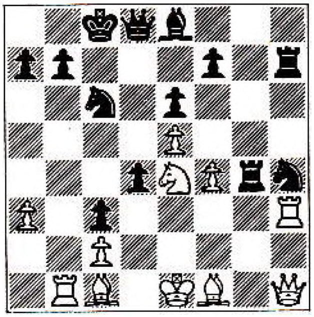
UFIMTSEV DEFENCE, 114, the Soviet name for the PIRC DEFENCE. Anatoly Gavrilovich Ufimtsev (1914–) played it regularly.

UHLMANN, WOLFGANG (1935–), professional player, International Grandmaster (1959). Champion of East Germany seven times from 1954 to 1976, he played first board in nine Olympiads from 1956 to 1972, notably scoring +13=4−1 at Tel Aviv in 1964. At first his international tournament results were uneven; then, from the mid-1960s, he won or shared first prize in several strong events: Sarajevo 1964 (+6=9) equal with POLUGAYEVSKY; Havana 1964 (+11=10) equal with SMYSLOV; Zagreb 1965 (+9=9−1) equal with IVKOV ahead of PETROSYAN; Szombathely 1966 (+8=7) equal with BRONSTEIN; Berlin 1968 (+8=5−2) equal with Bronstein; Raach 1969, a zonal tournament (+11=9−1), two points ahead of PORTISCH who shared second place. At Amsterdam 1970 Uhlmann was third (+6=7−1) after Polugayevsky and SPASSKY, and in the Palma de Majorca interzonal later in the year (about category 13) he scored +10=8−5, shared fifth place, and became a CANDIDATE; but he lost the quarter-final against LARSEN. Uhlmann was not successful in subsequent interzonals, but he achieved several good tournament results: Hastings 1975–6, first (+5=10) equal with Bronstein and HORT; Skopje 1976, second (+9=4−2) after KARPOV; Vrbas 1977, first (+5=6); Halle 1978, first (+6=6−1) equal with FARAGÓ and KNAAK; and Halle 1981, first (+7=6).

Uhlmann is one of the few masters of his time to pin his faith in the FRENCH DEFENCE; he has strengthened many variations from Black's point of view although none has been named after him.

Bronstein–Uhlmann Tallinn 1977 French Defence, Winawer Variation

1 e4 e6 2 d4 d5 3 Nc3 Bb4 4 e5 Ne7 5 a3 Bxc3+ 6 bxc3 c5 7 Qg4 Qc7 8 Qxg7 Rg8 9 Qxh7 cxd4 10 Ne2 Nbc6 11 f4 Bd7 12 Qd3 dxc3 13 h4 0-0-0 14 h5 Nf5 15 h6 Rg6 16 h7 Rh8 17 Rh3 d4 18 Rb1 Be8 19 Qf3 Qd8 20 g4 Nh4 21 Qh1 Rxg4 22 Ng3 Rxh7 23 Ne4



Black now sacrifices a piece to establish a fatal PIN on the long light-square diagonal. 23 . . . Nxe5 24 fxe5 Bc6 25 Bd3 Kc7 26 Kf2 Rh5 27 Rf3 Qg8 28 Bf4 Nxf3 29 Qxh5 Rxf4 30 Qh6 Ng5+ White resigns.

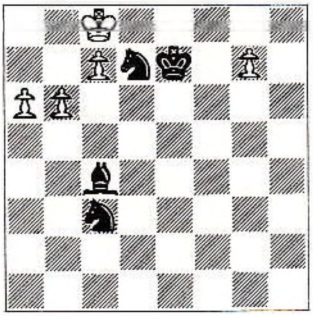
UKRAINIAN VARIATION, 142 in the OLD INDIAN DEFENCE, a line analysed and played by Ukrainians since the 1930s.

ULVESTAD VARIATION, 505 in the TWO KNIGHTS DEFENCE, analysed by Ulvestad in *Chess Review*, 1941. Also 472, an EVANS GAMBIT variation popular in the second half of the 19th century and played, for example, by KOLISCH against ANDERSSEN in their match of 1861. The American player Olav Ulvestad (1912–) retired to Spain and played for Andorra in the Siegen Olympiad, 1970.

UNBLOCK, to make a FLIGHT in the KING'S FIELD by moving away a man of the same colour as the king; the move made for this purpose. The term is used by composers; a player would say he was making an escape square.

UNCAPTURE, to retract (take back) a move that involves a capture; the move so retracted. The term may be used by composers when describing RETROGRADE ANALYSIS.

UNDERPROMOTION, promotion of a pawn to any piece other than a queen. For example, in the position White Kd3 and Rh2, Black Kd1 and Pc2, Black, having the move, could draw only by 1 . . . c1=N+. Such instances of underpromotion are rare in play but are often featured in compositions.



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A study by RUSINEK that won first prize in the *New Statesman* tourney, 1971. 1 a7 Ba6+ 2 b7 Ne4 (Black threatens mate.) 3 g8=N+ Ke8 4 Nf6+ Nexf6 5 a8=B (No other move suffices.) 5 . . . Ne5 6 Kb8 Nc6+ 7 Kc8 Bf1 8 b8=R (After 8 b8=Q Black would be checkmated.) 8 . . . Ba6+ 9 Rb7 Ne4 stalemate. This is the earliest example of three different underpromotions in a draw-study and the task is achieved with remarkable economy of force. (See also CALVI, HELPMATE, LIBURKIN, NADAREISHVILI, NEUTRAL MAN, SAAVEDRA, SYMMETRY, and YAKIMCHIK.)

UNDOUBLE, to make a capture with a DOUBLED PAWN, so that it remains no longer doubled. Undoubling is often desirable when the doubled pawns are a source of weakness. In the example given under LASKER Black's doubled pawns are not weak and he finds their undoubling disadvantageous.

UNORTHODOX CHESS, versions of the game that do not conform to the LAWS OF CHESS. Forms such as CHATURANGA, CHATRANG, SHATRANJ, and MEDIEVAL CHESS were normal in their time and some like CHINESE CHESS and SHOGI are still normal in their regions. Our present game emerged after many changes and some of those that fell out of favour or were proposed but not adopted are still used in the unorthodox field. Suggestions to make the game more difficult are commonly made, occasionally by masters but more frequently by comparatively weak players of the normal game. (See GREAT CHESS, HEXAGONAL CHESS, ROUND CHESS, and THREE-DIMENSIONAL CHESS.) New pieces invented for these games are sometimes used in FAIRY PROBLEMS. (Conversely, pieces invented for fairy problems are rarely used in unorthodox games.) To dispense with the need to study books on the opening the ARRAY may be altered by changing the places of the black king and queen or of the knights and bishops or by adopting the more radical changes of RANDOMIZED CHESS, while LOSING CHESS and PROGRESSIVE CHESS are designed to fill short time intervals. Petty chess, devised by B. Walker Watson in 1930, serves the same purpose. The game is played on a board of five files and six ranks. Reading from left to right White places Q, K, B, N, R on his back rank and five pawns on his second rank; Black mirrors this arrangement. The laws are normal except that pawns can be moved only one square at a time. Chessmen and boards are sometimes used to create, in effect, new games. An example is chess draughts, introduced by H. Richter of London in 1883. Play is on the dark squares only. Reading from left to right each player has pawn, FIRZĀN, bishop, and pawn on his back rank and four pawns on his second rank. Pawns are moved diagonally forward and capture in the same way. Captures are not compulsory. Pawns reaching the back rank are promoted to bishops, and the object is to capture the opponent's firzān. (See also ALICE CHESS, CHECKLESS CHESS, CIRCE CHESS, COURIER, DOUBLE-MOVE CHESS, FOUR-HANDED CHESS, KRIEGSPIEL, PAWNS GAME, POCKET KNIGHT CHESS, RIFLE CHESS, and THREE-HANDED CHESS.)

J. Boyer, *Les Jeux d'échecs non orthodoxes* (1951) and *Nouveaux Jeux d'échecs non orthodoxes* (1954).

UNORTHODOX PROBLEM, see FAIRY PROBLEM.

UNPIN, to free a pinned man; a problem term for the freeing move. (See DURAS for a game in which unpinning is the main feature of the final combination.)

UNSEEN MATE, or blind mate, a mate not seen by the winner. In former times when it was obligatory to announce check and checkmate an unseen mate might earn the victor only half the stakes. However, announcing mate may not be the end of the matter. In a game played at the Havana Olympiad 1966, SPASSKY gave checkmate and announced the fact, but his opponent from Monaco took no notice and made a move in reply.

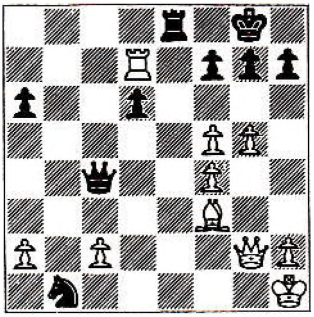
UNSOUND, said of opening play that is incorrect, of a combination that should not succeed, or of a composition that has no solution or too many solutions. Sometimes the failure of the intended key and the discovery of another makes a composition technically sound, although it would probably have little merit.

UNZICKER, WOLFGANG (1925–). International Grandmaster (1954). Winner of the German Championship six times from 1948 to 1963, co-winner with PFLEGER in 1965, Unzicker was the strongest West German player from the end of the Second World War until about 1970. From 1950 to 1978 he competed in twelve Olympiads and on one of the ten occasions when he led his team, Dubrovnik 1950, he scored +9=4−1 to share with NAJDORF the prize for the best top board score. A law student and later presiding judge of an adminstrative court, Unzicker had few opportunities for international tournament play. He competed in two interzonals, taking ninth place at Saltsjöbaden 1952 and sixteenth at Göteborg 1955. The best of his other achievements were: Sochi 1965, first (+6=9) equal with SPASSKY; Santa Monica 1966, category 15, fourth (+2=15−1) equal with PORTISCH after Spassky, FISCHER, and LARSEN, ahead of PETROSYAN, then world champion; Maribor 1967, first ahead of RESHEVSKY; Hastings 1969–70, second (+4=5) after Portisch, ahead of GLIGORIĆ and SMYSLOV; South Africa 1979, second (+3=7−2) to KORCHNOI; and Amsterdam 1980, first equal with REE.

In 1965 Unzicker, his style modelled on the teachings of TARRASCH, lost a match against KERES, another classical player (although not cast in the same mould). In every one of eight games they played the SPANISH OPENING as if this, the most traditional of all openings, were the only 'correct' way to begin a game. Unzicker's good manners at the board, his sportsmanship and sense of fair play, made him popular at home and abroad.

Unzicker–Reshevsky Munich Olympiad 1958 Sicilian Defence, Najdorf Variation

1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 a6 6 Be2 e6 7 0-0 Be7 8 f4 Qc7 9 Bf3 Nc6 10 Kh1 0-0 11 Be3 Na5 12 Qe1 Nc4 13 Bc1 e5 14 Nf5 Bxf5 15 exf5 Rac8 16 g4 e4 17 Nxe4 Rfc8 18 Nxf6+ Bxf6 19 Qf2 Bxb2 20 Bxb2 Nxb2 21 Rab1 Na4 22 Rxb7 Qc4 23 Qg2 Nc3 24 g5 Rb8 25 Rd7 Rb1 26 Rxb1 Nxb1



By threatening BACK-RANK MATES White drives his opponent back and consolidates his position. 27 Qe2 Qc8 28 Rc7 Qd8 29 Qc4 d5 30 Bxd5 Nd2 31 Qc6 Rf8 32 Rxf7 Rxf7 33 g6 hxg6 34 fxg6 Kf8 35 gxf7 Ne4 36 Qe8+ Black resigns.

URUSOV ATTACK, 620, variation in the ALLGAIER GAMBIT. Sergei Semyenevich Urusov (1827–97) was the elder and better-known of two brothers, both chess-playing Russian princes. (See TOLSTOY.)

URUSOV GAMBIT, 340, 550, gambit that may arise from the BISHOP'S OPENING, the CENTRE GAME, the PETROFF DEFENCE, or the SCOTCH GAMBIT. If Black takes the pawn, 4 . . . Nxe4, White gets a compensating attack by 5 Qxd4. Sergei Urusov published his analysis in *Schachzeitung*, 1857, but had played the gambit as early as 1853 in a game against PETROFF.

V

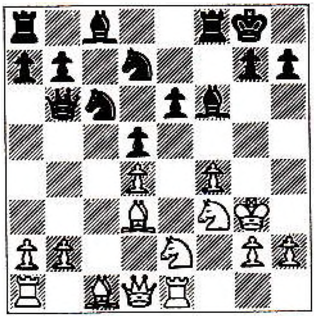
VACATION, see LINE VACATION, SQUARE VACATION.

VADÁSZ, LÁSZLÓ (1948–), Hungarian player, International Grandmaster (1976), joint winner of tournaments at Vrnjačka Banja 1975, a tie with GIPSLIS and OSTOJIĆ, and Budapest 1976 (+7=7−1), a tie with KHOLMOV.

VAGANYAN, RAFAEL ARTEMOVICH (1951–), a cheerful, extroverted, and popular Soviet player from Armenia who gained the title of International Grandmaster when he was 19 after taking first prize (+7=8) ahead of LJUBOJEVIĆ and L. Z. STEIN in the Vrnjačka Banja tournament 1971. In the same year he shared fourth place in the World Junior Championship, won by the Swiss player Werner Hug (1952–), and, angered by his failure, challenged the winner to a blitz match. In seven minutes they played ten games, Vaganyan winning them all and taking two minutes to Hug's five. Subsequently Vaganyan won tournaments at Kragujevac 1974 (+8=7), São Paulo 1977 (+7=6), Kirovakan 1978 (+7=8), Las Palmas 1979 (+9=6), Manila 1981 (+9=2), Moscow 1982 (+6=6−1), shared with TAL, Hastings 1982–3 (+9=4), and Tallin 1983 (+6=8−1), equal with Tal. In nine USSR championships from 1967 to 1983 his best scores were +6=6−3 to share third place at Leningrad 1974, +7=5−3 to share second place at Yerevan 1975, and +5=7−3 to share third place at Moscow 1983.

Reshevsky–Vaganyan Skopje 1976 French Defence, Tarrasch Variation

1 e4 e6 2 d4 d5 3 Nd2 Nf6 4 e5 Nfd7 5 f4 c5 6 c3 Nc6 7 Ndf3 Qa5 8 Kf2 Be7 9 Bd3 Qb6 10 Ne2 f6 11 exf6 Bxf6 12 Kg3 cxd4 13 cxd4 0-0 14 Re1?



Black now makes a decisive attack on the enemy king, beginning with the advance of his BACKWARD PAWN. 14 . . . e5 15 fxe5 Ndxe5 16 dxe5 Bh4+ 17 Kxh4 Rxf3 18 Rf1 Qb4+ 19 Bf4 Qe7+ 20 Bg5 Qe6 21 Bf5 Rxf5 22 Nf4 Qxe5 23 Qg4 Rf7 24 Qh5 Ne7 25 g4 Ng6+ 26 Kg3 Bd7 27 Rae1 Qd6 28 Bh6 Raf8 White resigns.

VAJDA (pron. Vyder), **ÁRPÁD** (1896–1967), Hungarian player, International Master (1950), International Arbiter (1954), national champion in 1928. An active tournament player during the 1920s, Vajda achieved his best result at Budapest 1929 when he shared fourth prize with THOMAS after CAPABLANCA, RUBINSTEIN, and TARTAKOWER. Vajda won a minor tournament, Szolnok 1932, ahead of KMOCH, E. STEINER, and LILIENTHAL, and he played for his country in six Olympiads from 1927 to 1937.

VALENCIA OPENING, 17, the Spanish name for the MIESES OPENING.

VALUE OF PIECES. A popular scale is P=1, N=3, B=3¼, R=5, Q=9. This answers most purposes, except that three minor pieces are usually regarded as superior to the pair of rooks because they work better together. Also rook and knight are not as superior to the two bishops as the scale suggests.

Every writer on this subject, without exception, rightly stresses that the values of this or any other scale are not to be relied upon for every kind of position or for every phase of the game, that all values depend on the nature of the position. (Were this not so then sacrifice, that common and endearing characteristic of the game, would not be feasible.) Great players like TARRASCH and FISCHER have valued a bishop above the knight, yet there are positions in which the knight is plainly superior. (See MINOR EXCHANGE for a comparison.) A knight firmly anchored in the basic centre is not greatly inferior to the rook. It is hardly possible, however, to list the multifarious situations in which the nature of the position modifies a set scale of values.

Quasi-scientific attempts have been made to establish values. Early in the 19th century the English player and author Peter Pratt worked out six scales, based on general range of action, general facility of transit, power of transitive attack, dislodging faculty, extra points of support, and circumscribing power. After complicated consolidation he arrived at the values P=1, N=3, B=3.5, R=5.5, and Q=10. In Bilguer's HANDBUCH, 1843, a scale based on the activity of the pieces throughout the game gave the result: P=1.5, N or B = 5.3, R=8.6, Q=15.5, which seems to undervalue the pawn slightly. STAUNTON's *Handbook* (1847) gave P=1, N=3.05, B=3.50, R=5.48, Q=9.94. In *Revue d'échecs*, 1916, Vogler based a scale on the squares controlled by pieces on an empty board, summing the values for each of the 64 squares: N=336, B=560, R=896, Q=1,456; but he understated the value of the pawn, neglecting its queening potential. The *Soviet Chess Dictionary* (1964) gives N or B = 3 Ps, 2 Rs = Q, R = 2 Ps + minor piece, Q = 3 minor pieces. The scale is interesting because it assigns the queen a slightly higher value than usual. Most players would regard two rooks as stronger than a queen, but this may not be so at the beginning of a game (or in a game played by beginners).

When computers play chess they have to be given values. One set used is P=2, B=7, N=8, R=14, Q=27. The king also needs a value and in this example it has two: for general purposes 8, for exchanges 1,000 (so that the computer never tries to exchange it). The bishop is somewhat undervalued because it can control only half the squares of the board, and two bishops would certainly be worth more than twice this value.

VALVE, a problem composer's description of a move, made by Black, that opens a line for a black line-piece (LINE VACATION) and closes a line previously commanded by the same line-piece (INTERFERENCE). (For an example see BIVALVE.) The term valve first appeared in *The Good Companion Two-mover* (1922).

VAN DER WIEL, JOHN (1959–), International Grandmaster (1982), Dutch player who made good results in two tournaments at Wijk aan Zee: in 1981 he came first (+5=4) in the masters event and in 1982 he came third (+5=5−3) equal with HORT after BALASHOV and NUNN in the grandmaster event. Also in 1982 van der Wiel came first (+4=9) at Novi Sad.

VAN GEET OPENING, 139, the KEVITZ–TRAJKOVIĆ DEFENCE, favoured by Dirk Daniel van Geet (1932–) of Rotterdam.

VANISHED CENTRE, a position without centre pawns. For example 1 e4 e5 2 Nf3 Nf6 3 d4 exd4 4 e5 Ne4 5 Qxd4 d5 6 exd6 Nxd6. In such wide open positions the game is likely to favour the player who first develops active play with his pieces, but control of the central squares may nevertheless remain of consequence.

VAN'T KRUIJS OPENING (pron. Fant-cries), 226, given by LUCENA. Maarten van't Kruijs (1811–85) of Amsterdam, winner of the sixth Dutch championship in 1878, liked its transpositional possibilities; he played it against ANDERSSEN in 1851, but it was known earlier to Dutch players.

VAO, a piece invented by DAWSON for use in FAIRY PROBLEMS. It is moved on diagonal lines, making non-capturing moves like those of the bishop but capturing only when the piece to be captured lies beyond an intervening man. For example, on an otherwise empty board place a white vao at c3, a man of either colour at e5, and a black man at f6, g7, or h8. The vao could be moved as far as a5, e1, a1 or d4; it neither threatens nor guards the man on e5 but could capture the man that lies beyond. Other pieces of the same kind are the LEO and the PAO.

VARIANTS OF CHESS, see UNORTHODOX CHESS.

VARIATION, any alternative line of play, especially one that could occur in the opening phase of a game. A treatise on the openings may contain hundreds or perhaps thousands of variations beginning with either black or white moves at various stages of the opening. All these variations have evolved empirically and because any one of them might yet be reassessed no one can be certain which is best. Nevertheless some that have been widely accepted over a period of time are called main variations.

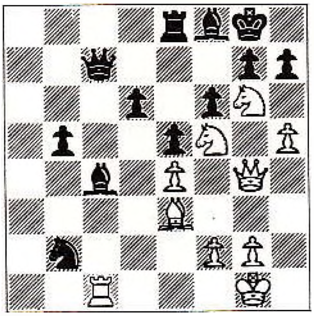
The study composer usually conceives one main line (or perhaps two, one complementing the other), and he regards other lines of play begun by Black as side variations: they merely serve to demonstrate that Black cannot achieve a better result by avoiding the main line or lines. In a DIRECT MATE PROBLEM variations are lines of play commencing with a black move and some of them may form an important part of the composition. For example in a two-mover threat problem the KEY threatens instant mate, and the essence of the solution subsists in the variations that avoid this particular mate. In a HELPMATE a variation is any line of play so designated by the composer.

VASYUKOV, YEVGENY ANDREYEVICH (1933–), Soviet player, International Grandmaster (1961), journalist. From 1959 he averaged one strong international tournament a year, usually taking a high place, and gaining nine first prizes: Moscow 1961 (+5=5−1), equal with SMYSLOV; Moscow 1962 (+7=6−2), equal with AVERBAKH; Berlin 1962 (+9=5−1); Varna 1964; Rejkjavik 1968 (+7=7), equal with TAIMANOV; Skopje 1970 (+8=6−1), equal with Taimanov; Varna 1971 (+8=6−1); Manila 1974, category 12 (+8=5−1), ahead of PETROSYAN and LARSEN—Vasyukov's best achievement; and Zalaegerszeg 1977 (+6=6). In the USSR he entered the national championship 11 times from 1959 to 1980, scored +7=10−3 to share fourth place in 1961, and came third in the Swiss system tournament at Alma-Ata 1967. Vasyukov has the unusual distinction of having won the Moscow Championship six times, 1955, 1958, 1960, 1962 (shared with Averbakh), 1972, and 1978.

Vasyukov–Matanovic Skopje 1970 Spanish Opening, Bogoljubow Variation

1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5 0-0 Be7 6 Re1 b5 7 Bb3 d6 8 c3 0-0 9 d4 Bg4 10 d5 Na5 11 h3 Bh5 12 Bc2 c6 13 dxc6 Qc7 14 Nbd2 Qxc6 15 Nf1 Re8 16 Ng3 Bg6 17 Nh4 Bf8 18 a4 Nd7 19 Nhf5 Nb6 20 axb5 axb5

21 h4 f6 22 h5 Bf7 23 Qg4 Kh8 24 Nh4 Nb3 25 Bxb3 Bxb3 26 Ng6+ Kg8 27 Nf5 Qc7 28 Be3 Rxa1 29 Rxa1 Na4 30 c4 Bxc4 31 Rc1 Nxb2



32 Bb6 Qb7 33 Rxc4 Nxc4 34 Nh6+ gxh6 35 Ne7+ Kf7 36 Qg8+ Kxe7 37 Qxh7+ Ke6 38 Qxb7 Nxb6 39 Qxb6 f5 40 Qxb5 Rd8 41 Qd5+ Kf6 42 exf5 Kxf5 43 Qf7+ Ke4 44 Qc7 Black resigns.

VELIMIROVIĆ, DRAGOLJUB (1942–), Yugoslav player, International Grandmaster (1973). He won first prize (+8=6−1) at Vrnjačka Banja 1973 and at Novi Sad 1975 (the national championship in which he came ahead of GLIGORIĆ and LJUBOJEVIĆ), came second at Novi Sad 1976 (+8=4−3), and shared first prize with VUKIC at Zemun 1980. Velimirović has an eye for brilliant combinative play, a characteristic that has made him a popular player. His mother, Jovanka Velimirović, was Yugoslavia's first woman champion.

VELIMIROVIĆ VARIATION, 246 in the SICILIAN DEFENCE, also called the Yugoslav Variation.

VENICE VARIATION, 88 in the QUEEN'S GAMBIT Declined from the game Tartakower–Canal, Venice 1948, and sometimes called the Canal Variation.

VERDONI (d.1804), Italian who, unusually, learned chess only in his middle age and yet became a strong player. With three French players, Bernard, Carlier, and Leger, he wrote *Traité théorique et pratique du jeu des échecs* (Paris, 1775). Popularly known as the *Traité des amateurs*, the book ran to four editions, the last in 1873. After PHILIDOR's death (1795) Verdoni was engaged to take his place at Parsloe's club in London and spent the rest of his days in England; SARRATT was his pupil.

VERESOV VARIATION, 25 or 129 in the QUEEN'S PAWN OPENING, a mirror-image of the SPANISH OPENING. Other names are Betbeder or Levitzky Variation and Parisian Opening. Gavril Nikolayevich Veresov (1912–79) played it in the final of the USSR championship 1940, and subsequently. The variation had been played previously by MARSHALL (against WOLF, Monte Carlo 1902), BREYER, and TARTAKOWER. The English player John Herbert White (1880–1920), who favoured this opening, published what may have been the first analysis in the first edition of MCO (1911).

VERLINSKY, BORIS MARKOVICH (1888–1950), Soviet player, International Master (1950). He took first prize ahead of BOGOLJUBOW in the Odessa tournament 1910, and subsequently played in a number of national events, to reach his best form in the early 1920s. He won the Moscow Championship in 1928, and entered the USSR Championship five times from 1924 to 1933, winning the title in 1929. Verlinsky played in one international event, the strong Moscow tournament of 1925 (won by Bogoljubow), when he shared twelfth place with RUBINSTEIN and SPIELMANN.

VERSION, a term used by composers to indicate that a composition has been amended subsequent to its first publication. (For examples of how this may be done see INDIAN THEME and TURTON DOUBLING.)

VERTICAL LINE, a FILE.

VICENT, FRANCESCH (15th century), author of the first practical chess book to be printed. In 1495 his Catalan book *Libre dels jochs partitis dels schachs en nombre de 100* was published in Valencia. A copy was known to exist in the Benedictine monastery of Montserrat, but unfortunately the library was scattered by occupying French troops in 1811, and no copy is now known.

VIDA, MARCUS ANTONIUS HIERONYMUS (c.1490–1566), poet, writer, and, from 1532, Bishop of Alba. In 1513 or a little earlier he wrote a Latin poem, in the style of Virgil, 'De Ludo scaccorum', or 'Scacchia ludus', printed first, without Vida's approval, in 1525 (probably in Basle), and in a revised form in 1527. It became widely admired and copied—Sir William Jones's 'Caissa', for example, was inspired by it. Some 150 editions have appeared of which about half have been in translation. The poem is not a thinly disguised sermon, as might have been expected from such an exalted churchman, but a pagan account of an exciting game of chess between Apollo and Hermes.

It was played according to the then new rules, giving the poem importance to the chess historian. The best-known English version, formerly attributed to Oliver Goldsmith, has these lines:

> Soon after this, the heavenly victor brought
> The game on earth, and first th'Italians taught.
> For (as they say) fair Scacchis he espied
> Feeding her cygnets in the silver tide.
> (Scacchis, the loveliest Seriad of the place)
> And as she stray'd, took her to his embrace.

Then, to reward her for her virtue lost,
Gave her the men and chequer'd board emboss'd
With gold and silver curiously inlay'd;
And taught her how the game was to be play'd.
Ev'n now 'tis honour'd with her happy name;
And Rome and all the world admire the game.

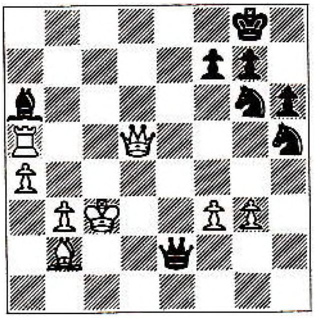
VIDMAR, MILAN (1885–1962), Yugoslav player, International Grandmaster (1950), International Arbiter (1951), electrical engineer, Dean of Ljubljana University. For about 20 years he was ranked among the world's first half-dozen players. He was born at Laibach (Ljubljana) and while studying at Vienna (1902–7) took the opportunity to play in strong tournaments at Barmen 1905, Nuremberg 1906, Vienna 1907, and Carlsbad 1907. His first notable win (+6=2−1) was at the Göteborg tournament 1909. At San Sebastián 1911, one of the strongest four tournaments held up to that time, he scored +5=8−1 and shared second prize with RUBINSTEIN half a point after CAPABLANCA ahead of SCHLECHTER and TARRASCH. When the First World War began in 1914 the Mannheim tournament was broken off, 11 of the 17 rounds having been played. Alexander ALEKHINE, having the highest percentage score, was awarded the first prize although Vidmar was undefeated and had met stronger opposition. (See AUXILIARY SCORING METHODS.) During the war he won two strong quadrangular tournaments: Vienna 1917–18 (+5=6−1) ahead of Schlechter; and Berlin (Apr.) 1918 (+3=3) ahead of Schlechter and Rubinstein. Subsequently he achieved five excellent tournament results: London 1922, third (+9=4−2) after Capablanca and Alekhine ahead of Rubinstein and BOGOLJUBOW; Hastings 1925–6, first (+8=1) equal with Alekhine; Semmering 1926, third (+9=6−2) after SPIELMANN and Alekhine ahead of NIMZOWITSCH and Rubinstein; New York 1927, about category 15, fourth (+3=14−3) after Capablanca, Alekhine, and Nimzowitsch; and Bad Sliač 1932, first (+6=7) equal with Flohr ahead of Bogoljubow. In 1939 he won the strongest Yugoslav championship held up to that time.

Vidmar was a contemporary of Alekhine and Capablanca, but in those days of 'private enterprise' world championships he had no opportunity to challenge for the world title. His achievements are the more remarkable in that he played throughout his life as an amateur among professionals. He wrote two autobiographies, *Pol Stoletja Ob Šahovnici* (1951) and *Goldene Schachzeitung* (1961). The former contains some of his best games; the latter, an outstanding work, contains a fund of information about his contemporaries, including some of their games. Neither has been translated into English. His only tournament book *Carlsbad 1911* (1912), written in German and reprinted 1969–70, was not, he said, as good as it should have been because he was paid too little.

Vidmar's son, also called Milan (1909–80), an electronics engineer, competed in a few tournaments and the Olympiad of 1950, obtained the title of International Master (1950), and retired from master play soon afterwards.

Alekhine–Vidmar Semmering 1926 Queen's Gambit Declined, Slav Defence

1 d4 Nf6 2 Nf3 d5 3 c4 c6 4 e3 e6 5 Nbd2 c5 6 Be2 Nc6 7 0-0 Bd6 8 a3 cxd4 9 exd4 a5 10 Bd3 0-0 11 Re1 b6 12 b3 Bb7 13 Bb2 Ne7 14 Ne5 Ng6 15 Ndf3 Ne4 16 cxd5 exd5 17 Bb5 Qc7 18 Nd7 Rfd8 19 Nxb6 Rab8 20 Ne5 Bxe5 21 dxe5 Qc5 22 Qd4 Qxb5 23 e6 Nf6 24 Nd7 Rxd7 25 exd7 Qxd7 26 Rac1 h6 27 f3 Re8 28 Rxe8+ Qxe8 29 Kf2 Qb5 30 Qe3 Ba6 31 a4 Qb7 32 Rc5 Nh5 33 g3 Qd7 34 Ke1 Qh3 35 Rxa5 Qxh2 36 Qf2 Qh1+ 37 Kd2 Qb1 38 Qd4 Qf1 39 Qxd5 Qe2+ 40 Kc3



40 . . . Bb7 41 Qxb7 Qe1+ (a SKEWER) 42 Kc4 Qxa5 43 Bc3 Qf5 44 Qb8+ Kh7 45 a5 Qxf3 46 Qc7 (if the a-pawn advances it is skewered) 46 . . . Nxg3 47 Kb4 Nf4 48 Ka3 Ne6 49 Qe5 Ne4 50 Bb4 Qd3 51 Ka4 Nd4 52 Qd5 f5 53 Qc4 Qd1 54 Ba3 Qa1 55 a6 Nc3+ 56 Kb4 Nc2+ 57 Kc5 Qxa3+ 58 Kb6 Ne3 White resigns.

VIENNA DEFENCE, 591, the HERZFELD DEFENCE to the KING'S GAMBIT Accepted.

VIENNA GAMBIT, 318, the KING'S GAMBIT move Pf2−f4, played in the VIENNA GAME after 2 . . . Nc6. The play is akin to that in the King's Gambit, but reputedly less favourable to White. (See ACCUMULATION OF ADVANTAGES.)

VIENNA GAME, 315, the name now used for the Hamppe Opening, also known as the Queen's Knight Opening, given by PONZIANI and first analysed by JAENISCH. (See MIESES.)

VIENNA VARIATION, 104 in the QUEEN'S GAMBIT Declined, played in the game Bogoljubow–Wolf, Carlsbad 1923, tested in a series of consultation games between the Viennese players GRÜNFELD, KAUFMANN, Baldur Hönlinger (1905–), and WOLF in 1933, and analysed by another Viennese player Hans Müller (1896–1971).

VIRTUAL PLAY, see TRY-PLAY.

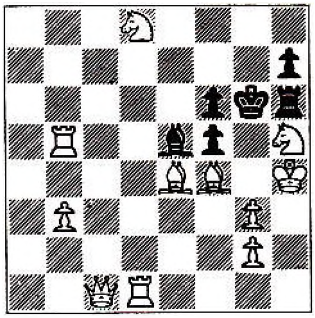
VISSERMAN, EELTJE (1922–78), Dutch composer, International Judge of Chess Compositions (1958), civil servant in the Ministry of Housing and Building. He was one of the first four to be awarded the title of International Grandmaster of Chess

Compositions when it was introduced in 1972. Although he composed FAIRY PROBLEMS successfully he is better known for his orthodox two- and THREE-MOVERS; in this field he was rivalled, in his generation, only by LOSHINSKY. (See CHANGED MATE.)

VISUALIZATION. Hazy visualization of positions yet to come leads to poor evaluation of them: moves that would be easily seen if such positions were set on the board are overlooked, and games are frequently lost in this way. The power to visualize is rarely perfected, as masters admit, but it can be improved. The student should practise by working out variations given by annotators or conceived by himself and assessing the end positions without moving the men.

VITZHUM ATTACK, 513, premature assault in the SCOTCH GAMBIT played in the game Vitzhum–Falkbeer, London, 1856. Count Conrad Waldemar Vitzhum von Eckstädt (1802–73) came second in the tournaments at Düsseldorf in 1864 and Cologne in 1867.

VLADIMIROV, YAKOV GEORGYEVICH (1935–), Soviet composer, International Judge of Chess Compositions (1965), International Master for Chess Compositions (1967), technical college lecturer. A specialist in orthodox THREE- and MORE-MOVERS, he has also tried his hand at other kinds of problem. He won the more-mover section of the sixth (1959–61), seventh (1962–4), tenth (1969–70), and thirteenth (1975–6) USSR composing championships.



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A problem by Vladimirov that won first prize in section F of the world chess composing tourney 1970. White is to get himself mated in two moves. After the KEY, 1 Ba8, he captures Black's bishop forcing the reply 2 . . . Rxh5 mate. There are six THEMATIC TRIES: 1 Bb1? Ba1; 1 Bc2? Bc3; 1 Bd3? Bd4; 1 Bd5? Bd6; 1 Bc6? Bc7; and 1 Bb7? Bb8.

VOGT, LOTHAR HELMUT (1952–), East German player, International Grandmaster (1976), national champion 1977 and 1979, winner (+5=6) at Kecskemét 1977 and fourth prize winner (+5=7−1) at Halle 1978.

VOLGA GAMBIT, 132, the Russian name for the BENKO GAMBIT, played by Argunov of Kuibyshev who published his analysis in *Shakhmaty v SSSR* in 1946.

VON HENNIG–SCHARA GAMBIT, 57, see SCHARA–HENNIG GAMBIT.

VUKCEVICH, MILAN RADOJE (1937–), composer and player, International Master for Chess Compositions (1979), a distinguished scientist, nominee for a Nobel prize. Vukcevich played for his native country, Yugoslavia, in the Olympiad of 1960 and developed his composing skill at about the same time. During the 1960s he emigrated to the USA, and around 1970 he began an intensive period of composition, winning tourney awards for problems of all kinds. A year or so later he renewed his interest in play and in 1975 he took third prize after BROWNE and ROGOFF in the US Championship (which on this occasion was also a zonal tournament). For a problem by him see BLOCK.

VUKIĆ, MILAN (1942–), International Grandmaster (1975), Yugoslav champion 1970, 1971, and 1974, winner (+7=7−1) ahead of HORT and KUZMIN, Banja Luka 1974, and co-winner with VELIMIROVIĆ, Zemun 1980.

VUKOVIĆ, VLADIMIR (1898–1975), Yugoslav player and author, International Master (1951), International Arbiter (1952). He played in the Olympiad of 1927 and in five strong tournaments: Vienna 1922, Debrecen 1925, Kecskemét 1927, Rogaška-Slatina 1937, and the Yugoslav Championship 1939. In his time he was his country's leading writer on the game. He wrote a two-volume work on world championship matches *Od Steinitza do Botvinika* (1949–50), and some books on the MIDDLE-GAME including *Škola Kombiniranja* (1951), *The Art of Attack* (1965), and *The Chess Sacrifice* (1968); he also wrote some chess primers and edited the magazine *Šahovski Glasnik* for many years.

W

WADE VARIATION, 75 in the QUEEN'S GAMBIT Declined. Robert Graham Wade (1921–) won the championship of his homeland, New Zealand, three times before moving to England as a young man. He won the British championship twice, gained the International Master title in 1950, and has been responsible for the training of many young British players.

WAGNER GAMBIT, 222, a QUEEN'S PAWN OPENING variation named after the Hamburg master Heinrich Wagner (1888–1959) who played it in a match against BECKER in 1924; 695, the SWISS GAMBIT, named after Alexander Wagner.

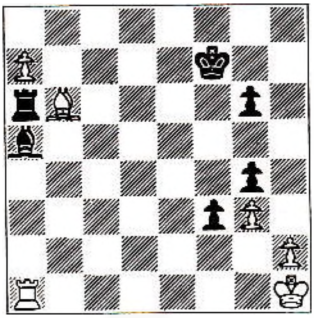
WAITER, see BLOCK.

WAITING MOVE, generally any move that carries no threat; specifically such a move in an endgame or study that is played with the object of LOSING THE MOVE and thereby setting up a SQUEEZE or on occasion a ZUGZWANG. For some endgame examples see SQUEEZE, TEMPO-MOVE (a waiting move by a pawn), TEMPO-PLAY, THREE PAWNS PROBLEM, and TRIANGULATION.

WALBRODT, CARL AUGUST (1871–1902). German player born in Amsterdam, manufacturer. He learned the moves when he was ten, played at master level in 1890, and between then and 1898 entered about a dozen tournaments and played several matches. One of his best achievements was at Kiel 1893 when he came first (+6−2) equal with BARDELEBEN, but he had fair results in several other strong tournaments: Dresden 1892, a share of fourth prize; Leipzig 1894, equal fourth; and Berlin 1897, second (+11=6−2) after CHAROUSEK ahead of JANOWSKI, SCHLECHTER, and CHIGORIN. In match play Walbrodt defeated Bardeleben in 1892 (+4=4), drew with SCHEVE in 1891 (+4=2−4) and MIESES in 1894 (+5=3−5), but lost to Janowski, PILLSBURY, and TARRASCH. Walbrodt had undoubted talent, but lacked application. From the early 1890s he suffered from tuberculosis and he sought to enjoy life fully while he had time, allegedly hastening his death by 'unruly living'.

Walbrodt–Charousek Berlin 1897 Four Knights Opening

1 e4 e5 2 Nf3 Nc6 3 Nc3 Nf6 4 Bb5 Bb4 5 0-0 0-0 6 Nd5 Nxd5 7 exd5 e4 8 dxc6 dxc6 9 Be2 exf3 10 Bxf3 f5 11 d4 Bd6 12 Qd3 Qh4 13 g3 Qf6 14 c4 f4 15 c5 Bh3 16 Bg2 Bxg2 17 Kxg2 f3+ 18 Kh1 Be7 19 Bf4 Rf7 20 Qc4 Rd8 21 Rad1 Bf8 22 Rd3 g5 23 Be5 Qg6 24 Qxg6 hxg6 25 Ra3 b6 26 b4 a5 27 bxa5 bxc5 28 dxc5 Bxc5 29 Ra4 Rfd7 30 Rc4 Bxf2 31 Rxc6 Rd1 32 Rc1 Rxc1 33 Rxc1 Be3 34 Rf1 g4 35 Bxc7 Rd2 36 a4 Ra2 37 Bb6 Bd2 38 a6 Rxa4 39 a7 Kf7 40 Bd4 Ra6 41 Ra1 Ba5 42 Bb6



Black resigns.

WALKER, GEORGE (1803–79). English chess writer and propagandist. Born over his father's bookshop in London he later became a music publisher in partnership with his father. At a time when he was receiving odds of a rook from LEWIS he had the temerity to edit a chess column in the *Lancet* (1823–4); the first such column to appear in a periodical, it was, perhaps fortunately, short-lived. He tried his hand at composing problems, with unmemorable results; but his play improved. In the early 1830s he was receiving odds of pawn and move from McDONNELL, after whose death (1835) Walker was, for a few years, London's strongest active player.

Walker's importance, however, lies in the many other contributions he made to the game. He founded chess clubs, notably the Westminster at Huttman's in 1831 and the St George's at Hanover Square in 1843. From 1835 to 1873 he edited a column in *Bell's Life*, a popular Sunday paper featuring sport and scandal. Many of his contributions were perfunctory, but on occasion he wrote at length of news, gossip, and personalities in a rollicking style suitable for such a paper. As with many of his writings he was more enthusiastic than accurate. He edited England's first chess magazine *The Philidorian* (1837–8). Above all, Walker published many books at a low price: they sold widely and did much to popularize the game. The third edition of his *New Treatise* (1841) was as useful a manual as could be bought at the time and its section on the EVANS GAMBIT was praised by

JAENISCH. Walker established the custom of recording games, and his *Chess Studies* (1844), containing 1,020 games played from 1780 to 1844, has become a classic. For the first time players could study the game as it was played and not as authors, each with his own bias, supposed it should be played. Throughout his life Walker helped chess-players in need. He raised funds for BOURDONNAIS, W. D. EVANS, and other players, and often for their destitute widows.

After his father died (1847) Walker sold their business and became a stockbroker, reducing his chess activities but continuing his many kindnesses. With an outgoing personality he enjoyed the company of those, such as Bourdonnais, whom he called 'jolly good fellows', an epithet which might well be applied to himself. He was occasionally at odds with Lewis, who was jealous of his own reputation, and STAUNTON, imperious and touchy; but it seems unlikely that the easy-going Walker, who believed that chess should be enjoyed, intentionally initiated these disputes. He left a small but excellent library of more than 300 books and his own manuscript translations of the works of COZIO, LOLLI, and other masters. He should not be confused with William Greenwood Walker who recorded the games of the Bourdonnais–McDonnell matches 1834, and died soon afterwards 'full of years'.

WALKER ATTACK, 619 in the ALLGAIER GAMBIT.

WALLER ATTACK, 475. George Waller of Dublin sent his analysis of this EVANS GAMBIT variation to the *Chess Players' Chronicle* in 1848. (See EVERGREEN GAME.)

WARE OPENING, 3, also known as the Meadow Hay Opening. Preston Ware (1820–90) of the USA had an independent attitude to openings: besides the STONE–WARE DEFENCE he liked the STONEWALL ATTACK.

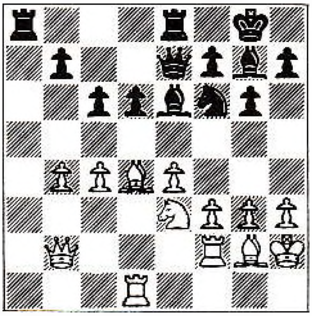
WAZIR, an unorthodox piece that may be moved one square laterally. If placed on d4 it would attack c4, d5, e4, and d3. This piece was used in some forms of GREAT CHESS and under the name *Schleich* in COURIER; also the general (king) of CHINESE CHESS is moved in the same way. The name wazir (vizier) has also been used to describe unorthodox pieces that are moved in other ways; for example, the combined piece B+N (now called a PRINCESS) was called a wazir in an 18th-century Persian manuscript.

WEAKNESS, a pawn or square, or a group of pawns or squares, that is hard to defend. In practice weaknesses are associated with the pawn formation. An immobile group of pawns, a group of squares of one colour (see COLOUR-WEAKNESS), a pawn (see PAWN WEAKNESS), or a square (see HOLE) might be a weakness. Conventionally some of these characteristics have been regarded as inherently weak, a view no longer held.

'Anything is weak which can be attacked, and anything that cannot be attacked is not weak'—E. Klein, *Anglo-Soviet Chess Match* (1947). This view became better understood in the 1940s and in consequence some new openings ideas were developed. One of these was the BOLESLAVSKY VARIATION of the SICILIAN DEFENCE. Another was a variation of the KING'S INDIAN DEFENCE, an opening which had hitherto been considered unsatisfactory for Black on account of the rigidity of his pawn formation; the introduction of the move . . . Pc7–c6 gave flexibility to the pawn formation although Black was thus left with a pawn at d6 which his other pawns could not defend. The pawn at d6 would no longer be regarded as intrinsically weak: if White plays better he might prove the pawn weak; if Black plays better he may prove it strong or at worst a feature of no account. (Compare Steinitz's game against Chigorin under DEFENSIVE CENTRE.)

Kotov–Rosetto Team match USSR–Argentina 1954
King's Indian Defence

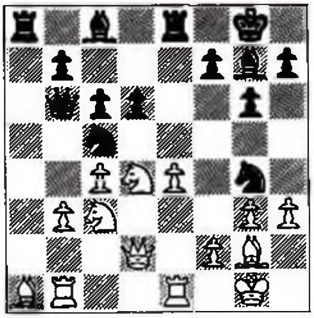
1 d4 Nf6 2 c4 g6 3 Nc3 Bg7 4 e4 d6 5 g3 0-0 6 Bg2 Nbd7 7 Nf3 e5 8 0-0 exd4 9 Nxd4 Nc5 10 f3 a5 11 Be3 Re8 12 Rf2 Nfd7 13 Qd2 c6 14 Rd1 a4 15 Bf1 Qa5 16 Nc2 Bf8 17 Rb1 Ne5 18 b4 axb3 19 axb3 Qc7 20 h3 Bg7 21 Nd4 Qe7 22 Rd1 Ncd7 23 h4 Nc6 24 Kh2 Nxd4 25 Bxd4 Bf8 26 Re1 Qd8 27 Nd1 Nf6 28 Ne3 Bg7 29 Rd1 Be6 30 Qb2 Qe7 31 Bg2



31 . . . Nh5? After this move the pawn at d6 becomes a weakness. Black fails to take advantage of the flexibility that his 13th move gave to his pawn formation; by 31 . . . b5 32 Rc2 c5 he could have mobilized his queen's side pawns and gained a satisfactory position. Play continued 32 f4 Bxd4 33 Qxd4 Ra3 34 f5 Bc8 35 Ng4 Qf8 36 Rdf1 Qg7 37 Qxd6 gxf5 38 exf5 Kh8 39 Rf3 Ra2 40 R1f2 Ree2 41 Rxe2 Rxe2 42 Qd8+ Qg8 43 Qh4 Ng7 44 Nf6 Black resigns.

Zita–Bronstein Team match Prague–Moscow 1946
King's Indian Defence

1 c4 e5 2 Nc3 Nf6 3 Nf3 d6 4 d4 Nbd7 5 g3 g6 6 Bg2 Bg7 7 0-0 0-0 8 b3 Re8 9 Bb2 c6 10 e4 exd4 11 Nxd4 Qb6 12 Qd2 Nc5 13 Rfe1 a5 14 Rab1 a4 15 Ba1 axb3 16 axb3 Ng4 17 h3



White has been unable to attack the pawn at d6. Black commences a brilliant and decisive attack: whether his d-pawn is weak or not is no longer relevant. 17 . . . Rxa1 18 Rxa1 Nxf2 19 Re3 Nxh3+ 20 Kh2 Nf2 21 Rf3 Ncxe4 22 Qf4 Ng4+ 23 Kh1 f5 24 Nxe4 Rxe4 25 Qxd6 Rxd4 26 Qb8 Rd8 27 Ra8 Be5 28 Qa7 Qb4 29 Qa2 Qf8 30 Bh3 Qh6 White resigns.

WEAK SQUARE, a square that cannot be defended satisfactorily.

WEENINK, HENRI GERARD MARIE (1892–1931), Dutch composer, player, and author. He played in several national tournaments, notably a two-stage event, Amsterdam 1927–8, when he and EUWE tied for first place well ahead of the field, and in a small tournament at Amsterdam 1930, when he came first (+4=1) ahead of Euwe, whom he defeated, and SPIELMANN. Weenink played for the Netherlands in four Olympiads from 1927 to 1931.

Besides composing problems he wrote a book on the subject *Het Schaakprobleem* (1921). He is chiefly remembered for a greatly expanded version of this book, *The Chess Problem* (1926). Probably the best of all books on the subject, this comprehensive work from the hand of an artist contains a history, a detailed discussion of themes and problem construction, 374 compositions, and biographical information about some eight or nine hundred composers. He had nearly completed a book in English (published posthumously) about another all-rounder PRZEPIÓRKA when he died of tuberculosis.

Euwe, Niemeijer, Rueb, and Trotsenburg, *H. G. M. Weenink* (1932) contains games, articles, 350 problems, and 33 studies by Weenink.

WEISS, MAX (1857–1927), Hungarian-born player who studied mathematics in Vienna where he made his career in Rothschild's bank. Throughout the 1880s his chess improved steadily, as shown by his results in strong tournaments: Vienna 1882, tenth; Nuremberg 1883, tenth; Frankfurt 1887, second equal with BLACKBURNE after MACKENZIE ahead of TARRASCH; and New York 1889, first equal with CHIGORIN ahead of GUNSBERG and Blackburne (all four games of a play-off match were drawn). This last tournament was organized to find a challenger for the world championship, but neither Chigorin, who had already lost a title match, nor Weiss wanted to play a challenge match. Having reached a position among the world's first five or six players, Weiss now gave up international chess, probably because it would conflict with the demands of his banking career. In the 1890s he played in a few Viennese events, notably a first (+7=8), ahead of BAUER and ENGLISCH, in 1890; a match against MARCO in 1895 (which he won, +5=1−1); and a winter tournament, 1895–6, in which he shared first place with SCHLECHTER, and was awarded first prize because he had won more games. From about 1896 Weiss devoted his energies to setting up and maintaining a Viennese 'school' of chess-players. He should not be confused with Max Ignaz Weiss of Bamberg (1870–1943) who wrote more than a dozen books on both problems and the game.

WESTPHALIA DEFENCE, 89, the MANHATTAN DEFENCE, analysed on board the passenger ship *Westphalia* by several masters on their way to play in the New York tournament 1927.

WGM, see WOMAN GRANDMASTER.

WHITAKER, NORMAN TWEED (1890–1975), International Master (1965), colourful American player, one of several like Ed. LASKER and KUPCHIK who played second fiddle during MARSHALL's long tenure of the national championship. He competed in ten Western championship tournaments from 1913 to 1931, sharing first place at San Francisco 1923 and taking or sharing second place on six occasions, notably Excelsior 1915, Atlantic City 1921, and Detroit 1924, tournaments won by SHOWALTER, JANOWSKI, and C. TORRE respectively. His best tournament win, ahead of Kupchik, H. STEINER, and the young RESHEVSKY, was at Kalamazoo 1927. In 1918 he defeated Showalter in a match (+4=3−1) and then challenged Marshall, who preserved his champion's title by the simple means of asking for unrealistically high stakes so that there was no match.

Whitaker was trained as a lawyer, a background that could not have better suited his vocation as a confidence trickster: he was proud that some of his frauds were sufficiently clever to be included in legal textbooks. Two or three times he served prison sentences, taking them in his stride. His most notorious swindle was in connection with the famous Lindbergh kidnapping case. He and an accomplice, neither of whom had been involved in the crime, received $100,000 on a promise to return the child. Both went to prison, where the accomplice died. Whitaker, a born survivor, was soon back in business. (The money was never recovered.) He explained that he robbed only the rich because there was little to be had from the poor, adding 'anyway, there would be no sense of achievement.' A charming companion, witty and entertaining, he made several tours of Europe in his later years, timing them to coincide with OLYMPIADS. He would buy a car when he landed and sell it with about 100 miles on the clock when he departed, 'simple' he said 'if you know how to use a screwdriver.' Successful in his prime, he was poor in his last years, and he ended his days in an old army hut on low-lying ground in a place called Shadyside.

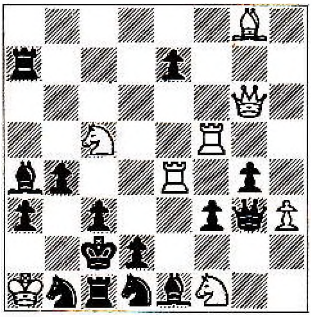
WHITE, the player who moves the lighter coloured pieces and pawns. These are regarded as white men regardless of their actual colour.

WHITE, ALAIN CAMPBELL (1880–1951), American problem composer, author, and patron. From his father he acquired a lifelong interest in chess problems. Each Christmas from 1905 to 1936 he published one or more problem books at his own expense, a total of 44 volumes known as the Christmas Series. Besides famous classics such as DAWSON and Hundsdorfer's *Retrograde Analysis* and WEENINK's *The Chess Problem* the series includes collections of problems by A. F. MACKENZIE, LOYD, HEATHCOTE, SHINKMAN, MANSFIELD, and other leading composers. For many years from 1908 White collected and classified TWO-MOVERS and from the 1920s this work was taken over by the English composer George Hume (1862–1936), the result of their labours being known as the White–Hume collection. Hume also helped White with some of his books. Another collaborator was Frank Altschul (1887–), a New York banker who, interested in printing as an art, set up his private Overbrook Press at his country home at Stamford, Connecticut. He and White published eight problem books from 1941 to 1945. They were beautifully produced with special type-faces, paper, and even binding paste; the pages of one book were damped after printing to remove the gloss. All were in limited editions of between 150 and 400 copies.

White's other interests included English, French, and Italian literature (he wrote on Dante and Carlyle), botany, on which he wrote two books, and the Litchfield (Connecticut) Foundation which administered his gift of about 3,500 acres (1,420 ha) of land, including a wild-life sanctuary. He also wrote books on the history of Litchfield, where he lived for many years.

WHITE, JOHN GRISWOLD (1845–1928), founder and donor of the world's largest chess library, at Cleveland, Ohio. As a boy White was left with a book dealer when his mother shopped, and he developed both a love of books and rapid-reading ability. He could grasp essentials quickly but was unable to remember numbers or to learn by heart. A lawyer, as his father had been, he achieved high honours in his profession. White could play a fair game of chess; in friendly combat with ZUKERTORT during the 1880s, although he lost most of the games, he is said to have acquitted himself well; but he is remembered for his chess library, which, founded upon his father's collection, eventually consisted of 12,000 books and 428 beautifully carved chessmen, some bone, some ivory. He assisted the chess historian MURRAY by sending him many photographic copies and transcripts of rare oriental manuscripts. White's other interests included collecting fungi and sailing (he was a founder member of the Cleveland Yacht Club). Able to read, to varying standards, 29 languages, a skill stemming from his need to know more about his chess books, he was inspired to collect 60,000 volumes of folklore and orientalia which he presented to the Cleveland Public Library. Every year White took a holiday in the mountains, on one occasion a guide saying, 'They ain't no cow man in these here parts c'n throw the diamond hitch on a cayuse better'n him'; and in the mountains he died, in a remote camp at Jackson Lake, Wyoming. He bequeathed his chess books and chessmen, valued at $300,000 for estate purposes, to the Cleveland Public Library and provided adequate endowment for the future. Further additions since his death have doubled the size of the collection.

WHITE CORRECTION, a problem term referring to alternative moves that White could make with one (occasionally more) of his pieces. Only one of these moves solves the problem: others are attempted solutions that fail. In one sense all problems show White correction, but the term is used only when the moves in question are related in some way.



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A problem by BARTOLOVIĆ, *Die Schwalbe*, April 1961. There is a HALF-BATTERY on the diagonal b1–h7, and White's queen could give mate if his rooks were moved out of the way. The solver must discover which rook should be moved first and where it should go. The TRIES Rf8, Rg5, Rh5, Rxe7, and Re2, the so-called random moves (compare BLACK CORRECTION), are answered by 1 . . . Qd6. In failing to anticipate or prevent this defence White is deemed to have committed an error; this he corrects in the following seven tries and the KEY:

1 Rff4? gxh3
1 Rfe5? Ra6
1 Ref4? f2

1	Ree5?	Rd7
1	Re6?	Bb5
1	Rd5?	Be8
1	Rf6?	exf6
1	Rd4	(the key).

The key avoids the 'secondary error' of the tries. The POST-KEY PLAY is unremarkable: 1 . . . Ra6 or 1 . . . Qd6 2 Rf6; 1 . . . gxh3 2 Rg5; 1 . . . e5 2 Rxe5; 1 . . . Bd7 2 Bb3. The point of the problem lies in the TRY-PLAY: each try is defeated by one move only, and each refutation differs from the others.

WIESBADEN VARIATION, 42 in the Slav Defence played by BOGOLJUBOW in the third game of his championship match with ALEKHINE in 1929. The first six games of this match took place in Wiesbaden. This line became the answer to the KRAUSE ATTACK, 40, when the CARLSBAD VARIATION, 41, went out of fashion around 1937.

WILD MUZIO GAMBIT, 595, or Greco–Lolli Gambit, an unsound line in the KING'S GAMBIT Accepted first given by POLERIO and named on account of its violent nature. (See YOUNG VARIATION.)

WILKES-BARRE VARIATION, 502, the TRAXLER VARIATION of the TWO KNIGHTS DEFENCE. F. J. MARSHALL claimed to be the first to analyse and publish this line and he named it after a town in Pennsylvania.

WILLEMSON GAMBIT, 579, in the KING'S GAMBIT Accepted, sometimes called the Steinitz Gambit (because of its resemblance to 319) or the Polerio Gambit. Martin Willemson (1897–1933) of Pärnu, Estonia, was a strong correspondence player and may well have inspired KERES to try that activity, in which they overlapped.

WILLIAMS, ELIJAH (1810–54). English player. A native of Bristol, from where he edited one of the earliest newspaper columns (*Bath and Cheltenham Gazette*, 1840–6). Williams gave up his job as an apothecary in 1844, moved to London, and attempted to earn a living at chess. In the London international tournament of 1851, a knock-out event, Williams defeated LOWENTHAL in the first round (+2−1) but lost to WYVILL in the third and penultimate round (+3−4). He was awarded third prize after defeating STAUNTON (+4=1−3). He admired Staunton's play and like several of his contemporaries adopted the positional style of the English school; but after this match the master never forgave his pupil. Williams played matches against Löwenthal in 1851 (+5=4−7), HORWITZ in 1852 (+5=9−3), and HARRWITZ in 1852 (=3−7), and he again lost to Harrwitz in 1853. In 1851 Williams won a handicap match against Staunton, who conceded a three-game start; of the games actually played Williams won four, drew three, and lost six. When cholera broke out in London he posted a notice on his door offering preventive medication free. Supplies had run out when, feeling unwell, he left home for the last time; seized with violent pain when in the Strand he entered Charing Cross Hospital where he died of the disease two days later, leaving his wife and children destitute.

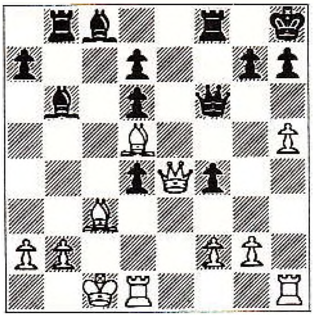
He wrote two books, *Souvenir of the Bristol Chess Club* (1846) and *Horae Divanianae* (1852). He also edited a chess column in *The Field* from Jan. 1853, when the magazine was founded, until his death.

WINAWER, SZYMON ABRAMOVICZ (1838–1920). Polish player, merchant. Previously unknown to players of western Europe he 'dropped from the clouds' (LÖWENTHAL) to share second prize with STEINITZ after KOLISCH in the Paris tournament 1867. For the next 15 years Winawer stood among the world's best six or seven players. At Paris 1878 he came first (+14=5−3) equal with ZUKERTORT ahead of BLACKBURNE and MACKENZIE, but took second prize after a play-off; at Berlin 1881 he shared third prize with CHIGORIN after Blackburne and Zukertort; and at Vienna 1882, the strongest tournament held up to that time, he achieved his greatest success, first (+22=4−8) equal with Steinitz ahead of Blackburne, Mackenzie, and Zukertort (a play-off was drawn, +1−1). A business man first and chess-player second, Winawer was often out of practice, and after a poor result at London 1883 he decided to give up competitive chess, a course of action that was delayed for six weeks on account of a curious incident. In urgent need of a dentist while on his way to Vienna he stopped off at Nuremberg, where a tournament was about to begin. Waylaid by the organizers when about to resume his journey, he was persuaded to play, and he won first prize (+13=2−3) ahead of Blackburne. After a long absence he returned to the chess scene in the 1890s to find himself outclassed by a younger generation.

In his games Winawer was often adventurous (a 'kill or cure' style, wrote Steinitz), but he could also play positionally, as when he successfully exploited the WYVILL FORMATION against both NEUMANN and Steinitz at Paris 1867. Like NIMZOWITSCH Winawer had a fondness for knights and often tried unusual lines in the opening, some of which, scorned by his contemporaries, were accepted years later.

Winawer–Zukertort Paris 1878 Four Knights Opening

1 e4 e5 2 Nc3 Nc6 3 Nf3 Nf6 4 Bb5 Bb4 5 Nd5 Bc5 6 d3 Nxd5 7 exd5 Nd4 8 Nxd4 Bxd4 9 c3 Bb6 10 Qg4 0-0 11 Bg5 f6 12 Bh6 Qe7 13 d6 cxd6 14 Bc4+ Kh8 15 Be3 f5 16 Qe2 Bc5 17 0-0-0 f4 18 Bd2 b5 19 Bd5 Rb8 20 d4 Bb6 21 Qc4 Qf6 22 h4 b4 23 h5 bxc3 24 Bxc3 exd4



25 Rxd4 Qh6 26 Ra4 a5 27 Rh4 f3+ 28 Kb1 Ba6 29 Rg4 Rbe8 30 Rxg7 Qxg7 31 Bxg7+ Kxg7 32 Qg4+ Kh8 33 gxf3 Bd3+ 34 Kc1 Bf5 35 Qh4 Rc2 36 Rd4 Bd8 37 Qg3 Rfe8 38 Rd2 Re1+ 39 Rd1 R1e2 40 Rg1 Re1+ 41 Rxe1 Rxe1+ 42 Kd2 Re8 43 Qxd6 a4 44 b4 axb3 45 axb3 Black resigns.

WINAWER ATTACK, 438, SPANISH OPENING variation played twice by WINAWER against ZUKERTORT in the play-off match for first prize, Paris 1878.

WINAWER COUNTER-GAMBIT, 36 in the QUEEN'S GAMBIT Declined, introduced by WINAWER against MARSHALL, Monte Carlo 1901.

WINAWER VARIATION, 628, one of the most popular lines in the FRENCH DEFENCE. White must do something about his threatened e-pawn, and he usually advances it to e5. This leads to a blockade in which White has chances on the king's side and will gain the two bishops should Black play . . . Bxc3, while Black has counter-play on the queen's side.

Black's third move, played twice by KOLISCH against L. PAULSEN in their match of 1861, was analysed in detail by Hirschbach in *Schachzeitung*, 1867, and later by ALAPIN. The name may have originated from WINAWER's having played the move three times at the London tournament 1883. For a long time the variation was considered inferior for Black. Revived in the 1930s, mainly on account of the influence of NIMZOWITSCH, whose name it sometimes bears, the Winawer Variation at last became popular. BOTVINNIK, for example, played this defence throughout his long career. (See ALEXANDER; BOTVINNIK; BYRNE, R; FINE; GELLER; TAL; UHLMANN.)

WINDMILL, see SEE-SAW.

WING, see FLANK.

WING ATTACK, 368, sound variation for White in the SPANISH OPENING.

WING BLUMENFELD, 687, variation in the RETI OPENING sometimes called the Reversed Benoni.

WING GAMBIT, 231 in the SICILIAN DEFENCE, given by GRECO and favoured by BIRD and MARSHALL, but of dubious merit; 332 in the BISHOP'S OPENING, introduced by McDONNELL in his 24th match game against BOURDONNAIS, 1834.

WING GAMBIT DEFERRED, 259 in the SICILIAN DEFENCE. Introduced by KERES in the 1930s, played successfully by him against ELISKASES at Semmering–Baden 1937, this speculative pawn sacrifice is harder to meet than the older form of the gambit. 231.

WING VARIATION, 353 in the SPANISH OPENING, so called because of the remote placing of Black's queen's knight, although most 'wing' names relate to pawn moves. Known since the 1880s, this line was revived in the 1950s and called the Furman–Taimanov Variation. In reply White should castle, for the sacrifice 6 Bxf7+ is not sound.

WIN THE EXCHANGE, to gain a rook for a minor piece.

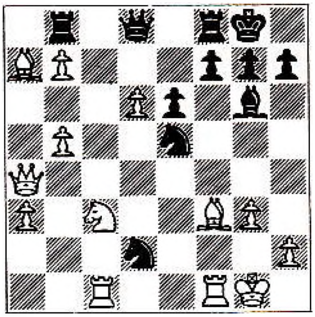
WISKER, JOHN (1846–84), English player, journalist. After moving from Yorkshire to London in 1866 Wisker improved rapidly, so that in the early 1870s he could be ranked among the world's best ten and second only to BLACKBURNE among English-born players. In 1870 Wisker won the British Championship ahead of Blackburne (the holder) after a play-off against BURN, and in 1872 he again won the title after a play-off against DE VERE (winner of the first British Championship). By winning twice in succession Wisker retained the trophy and the contests ceased until 1904 (when NAPIER won). Against two of his contemporaries Wisker played six matches: BIRD in 1873 (+6=1−6 and +4=3−7) and again in 1874 (+10=3−8 and +3=1−5); and MACDONNELL in 1873 (=1−3) and 1875 (+7=4−4). Discovering that he had tuberculosis, Wisker emigrated to Australia in the autumn of 1876, hoping to improve his health. In England he edited excellent chess columns in the *Sporting Times* and *Land and Water*, and was co-editor of the *Chess Player's Chronicle* from 1872 to 1876; in Australia he edited a chess column in the *Australasian*.

WITTEK, ALEXANDER (1852–94), Austrian player, architect. Wittek's tournament career at master level lasted from 1880 to 1882. He came equal fifth at Berlin 1881 (won by BLACKBURNE) and ninth in the great Vienna tournament of 1882, a double-round event of 18 players including 8 of the best 9 in the world; he won one game against each of the winners, STEINITZ and WINAWER. Wittek played in one more tournament later that year and then withdrew from serious play because it interfered too much with his professional work.

WOLF, HEINRICH (1875–1943), Austrian who played in 17 strong tournaments in two periods: 1900 to 1908 and Apr. 1922 to July 1923. Usually finishing somewhere between fifth and tenth place, he had three notable results: Vienna 1902, first equal with JANOWSKI ahead of SCHLECHTER and MARÓCZY; Vienna 1905, second after Schlechter; and Vienna 1922, one of the year's strongest three events, third (+7=5−2) after RUBINSTEIN and TARTAKOWER ahead of ALEKHINE and BOGOLJUBOW, both of whom he defeated. After playing at Mährisch-Ostrau in 1923 Wolf retired from top-level play. He was killed by the Nazis.

Wolf–Bogoljubow Vienna 1922 Alekhine Defence, Four Pawns Attack

1 e4 Nf6 2 e5 Nd5 3 c4 Nb6 4 d4 d6 5 f4 dxe5 6 fxe5 Nc6 7 Be3 Bf5 8 Nc3 e6 9 Be2 Nb4 10 Rc1 c5 11 Nf3 cxd4 12 Nxd4 Bg6 13 a3 Na6 14 Ndb5 Nd7 15 Nd6+ Bxd6 16 exd6 Qf6 17 b4 0-0 18 c5 Nab8 19 Bf3 Nc6 20 0-0 Qh4 21 g3 Qd8 22 b5 Na5 23 c6 Ne5 24 Qa4 Nac4 25 cxb7 Rb8 26 Bxa7 Nd2



27 Bg2 Nxf1 28 Rxf1 Qxd6 29 Rd1 Nd3 30 Ne4 Bxe4 31 Bxe4 Qe5 32 Bxb8 Qc5+ 33 Kg2 Qf2+ 34 Kh1 Nb2 35 Qb4 f5 36 Ba7 Qxa7 37 b6 Qb8 38 Rc1 Rd8 39 Qxb2 fxe4 40 Rc7 Rd1+ 41 Kg2 Qf8 42 b8=Q Black resigns.

WOMAN GRANDMASTER (WGM). Introduced in 1977, this is the highest ranking FIDE title restricted to women except for that of Women's World Champion.

WON POSITION, a position that should be won if played correctly by both contestants.

WOOD-PUSHER, or wood-shifter, a player who makes unco-ordinated moves to little purpose; or one who merely pushes the wood (chessmen) around in routine fashion.

WORLD CHAMPIONSHIP. In 1886 STEINITZ and ZUKERTORT played a match agreeing between themselves that the winner should be the individual world champion. Steinitz won, and this title passed to LASKER, CAPABLANCA, ALEKHINE, and EUWE in turn, then back to Alekhine who died in 1946. Holders chose their opponents, devised their own terms, and set the stakes to be raised by challengers who often found this 'gold barrier', as TARTAKOWER called it, insurmountable. Since 1946 FIDE has organized the individual championship. A match tournament of five players, Hague–Moscow 1948, was won convincingly by BOTVINNIK ahead of SMYSLOV, KERES, RESHEVSKY, and Euwe. FIDE champions are expected to meet a challenger every three years; if the champion draws the match he retains the title, if he loses he is entitled to a replay a year later. He is spared the ordeal of the challenger who may have to fight through a zonal tournament, an interzonal tournament, and a Candidates contest; if he is to retain the title for more than a year he must defeat his predecessor twice. Under these privileged conditions Botvinnik remained champion until 1963 except for two one-year periods when Smyslov and TAL held the title. In 1963 the return match condition was waived: PETROSYAN became champion, followed by SPASSKY in 1969 and FISCHER in 1972. KARPOV, challenger in 1975, became champion by default when Fischer declined to play. In 1978 and 1981, when KORCHNOI was challenger, the privilege of a return match was reintroduced. FIDE is probably the only organization of its kind to run its individual championship under conditions that favour the holder excessively. There is no good reason why he should not re-enter the lists, perhaps as a Candidate, and why the final Candidates match should not decide the title; and if this were done then contests for the title could be held more frequently, perhaps every two years.

The Women's World Championship has been organized by FIDE since 1927. MENCHIK then won the title and she held it until her death in 1944. Since the Second World War the champions have all been Soviet players: 1950–3, Ludmilla Vladimirovna Rudenko (1904–); 1953–6 and 1958–62, Elizaveta Ivanovna Bykova (1913–); 1956–8, Olga Nikolayevna Rubtsova (1909–); 1962–78, GAPRINDASHVILI; 1978–, Maya Grigorievna Chiburdanidze (1961–).

FIDE also organizes world championships for juniors (under 20), cadets (under 16), correspondence players, and blind players, besides some world team events including Olympiads and student team championships.

E. G. Winter, *World Chess Champions* (1981).

WORMALD VARIATION, 367 in the SPANISH OPENING. Robert Bownas Wormald (1834–76) wrote books on openings and completed STAUNTON's last book. His analysis of this variation appeared in *Chess World*, 1867. (See FURMAN.)

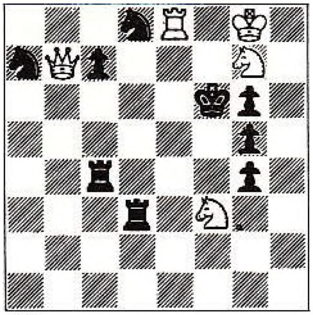
WORRALL ATTACK, 413 in the SPANISH OPENING, sometimes known as the English Variation, first played in the 1840s. Thomas Herbert Worrall (1807–78) was British Commissioner in Mexico, and was later transferred to New York.

WRONG COLOURED BISHOP, see BISHOP OF THE WRONG COLOUR.

WÜRZBURGER TRAP, 328 in the VIENNA GAMBIT named around 1930 after the Berlin banker Max

Würzburger. Black's bishop on c2 is trapped. (5 . . . Qh4+ is probably an error.)

WURZBURG–PLACHUTTA THEME, a problem theme: a black line-piece defends square A and another black line-piece of like movement defends square B. These pieces defend along lines that intersect, and if either piece is moved to the intersection square it will prove unequal to the task of defending both square A and square B. (Compare PLACHUTTA THEME.)



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A version of the pioneer problem by Wurzburg, *Zlatá Praha*, 1909. The key is 1 Ne5 threatening Qb2 followed by Nd7 or Nxg4. One black rook guards d7 the other g4, their paths intersecting at d4, and there Black places a rook to anticipate White's threat:

1 . . . Rcd4 2 Qd5 (2 Qb2? Rc3) 2 . . . Rxd5 3 Nxg4

1 . . . Rdd4 2 Qe4 Rxe4 3 Nd7.

Some other variations: 1 . . . N(a7)~ 2 Qc6+, 1 . . . g3 2 Qf3+.

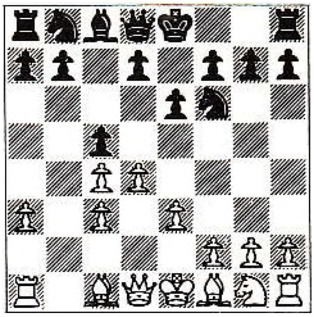
Otto Wurzburg (1875–1951) was born and spent his life in Grand Rapids, Michigan, where he worked in the Post Office Department. In the wake of SHINKMAN, his uncle, he became one of the leading American composers.

WYVILL, MARMADUKE (1814–96), winner of second prize in the first international tournament, London 1851. He developed his chess skill in the 1840s, meeting DUBOIS in Rome, KIESERITZKY in Paris, and many players, including BUCKLE, in London. His style was that of the English school, and he understood well the positional ideas of the ENGLISH OPENING and the SICILIAN DEFENCE. In 1847 he was elected Member of Parliament for Richmond, Yorkshire, a seat he held until 1868 except for a break of two years. The London 1851 tournament consisted of a series of knock-out matches. After defeating WILLIAMS (+4−3) in the third round and losing to ANDERSSEN (+2=1−4) in the fourth and final round, Wyvill was placed second. His score against Anderssen was better than that made by other players (Kieseritzky =1−2, SZÉN +2−4, STAUNTON +1−4). Wyvill had proved himself one of the leading players of his time. Although he played in no more tournaments he retained an interest in the game throughout his life. (See PROPHYLAXIS.)

WYVILL FORMATION, a name given by TARRASCH to a pawn formation with DOUBLED PAWNS as described below. This formation was not unfamiliar to WYVILL but could with more justification have been named after WINAWER who so frequently doubled his opponent's c-pawns that this and similar formations became known as his trademark. The technique for attacking the Wyvill formation was also understood by NEUMANN and before him by Carl Hamppe (1814–76), the leading Viennese player of the 1850s.

Botvinnik–Reshevsky World Championship match tournament 1948 Nimzo-Indian Defence, Rubinstein Variation

1 d4 Nf6 2 c4 e6 3 Nc3 Bb4 4 e3 c5 5 a3 Bxc3+ 6 bxc3

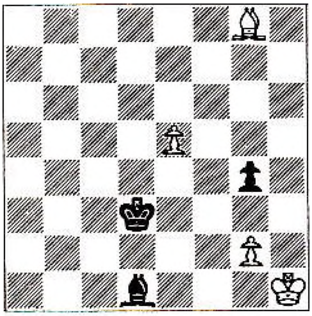


The Wyvill formation is characterized by White's doubled pawns at c3 and c4 and the d-pawn at d4 or d5 (but not at d3 or d2). The pawn at c4 which cannot be defended by White's other pawns may become a source of weakness. Play continued: 6 . . . Nc6 7 Bd3 0-0 8 Ne2 b6 9 e4 Ne8 10 Be3 d6 11 0-0 Na5 12 Ng3 Ba6 13 Qe2 Qd7 14 f4 f5 15 Rae1 g6 16 Rd1 Qf7 17 e5 Rc8 18 Rfc1 dxe5 19 dxe5 Ng7 20 Nf1 Rfd8 21 Bf2 Nh5 22 Bg3 Qe8 23 Ne3 Qa4 24 Qa2 Nxg3 25 hxg3 h5 26 Be2 Kf7 27 Kf2 Qb3 28 Qxb3 Nxb3 29 Bd3 Ke7 30 Ke2 Na5 31 Rd2 Rc7 32 g4 Rcd7 33 gxf5 gxf5 34 Rcd1 h4 35 Ke1 (White would lose his pawn at c4 were he to move any other piece.) 35 . . . Nb3 36 Nd5+ exd5 37 Bxf5 Nxd2 38 Rxd2 dxc4 39 Bxd7 Rxd7 40 Rf2 Ke6 41 Rf3 Rd3 42 Ke2 White resigns.

For another game in which the Wyvill formation is successfully attacked see EUWE. This pawn formation, however, is not without its advantages, for the pawn centre is greatly strengthened, and this may lead to a powerful attack, as in the games given under KOTOV and SÄMISCH.

Y

YAKIMCHIK, VITOLD VITOLDOVICH (1911–77), Soviet study composer from Kazakhstan, International Judge of Chess Compositions (1967), metallurgist. He began composing in 1927, ceased a few years later, and recommenced around 1954, after which he achieved many successes in Soviet composing tourneys. In particular he shared first place with KASPARYAN in the eighth USSR study-composing championship (1965–6), took second place in the tenth (1969–70) and eleventh (1971–2) championships, and third place in the sixth championship (1959–61). He favoured MINIATURES in which he liked to feature UNDERPROMOTION.



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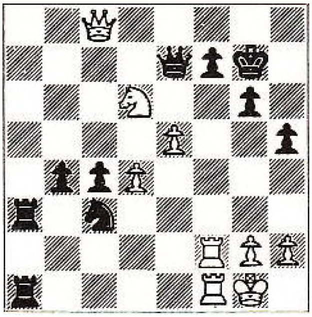
A study by Yakimchik (*Shakhmaty v SSSR*, 1966). White has obvious advantage but Black has unsuspected counter-play: 1 e6 g3 2 Bf7 Kc3 3 Be8 (not 3 e7? Kf2 4 e8=Q Bf3 5 Bd5 Bxg2+ 6 Bxg2 stalemate) 3 . . . Kf2 4 Bc6 Be2 5 e7 Bf1 6 e8=N.

YANOFSKY, DANIEL ABRAHAM (1925–), Canadian player, International Grandmaster (1964), International Arbiter (1977). He was born in Poland of Russian parents who took him to Canada when he was eight months old; his childhood was spent in Winnipeg where he learned the moves of the game when he was 8 and improved so rapidly that at the age of 14 he was selected to represent Canada in the Buenos Aires Olympiad 1939; in this event he made the highest percentage score at second board (+12=3−1). In 1941 he came equal first with H. STEINER in the US Open Championship, won the title on tie break, and also won the Canadian Championship (for the first of eight times). After the Second World War Yanofsky played in several tournaments including the Saltsjöbaden interzonal 1948, in which he shared eleventh place. He then began law studies, completing them so brilliantly that he was offered five scholarships for postgraduate work. He chose Oxford. While in England he won, with ease, the British Championship 1953. Returning to Winnipeg he became a successful lawyer active in civic politics. His chess career took second place although he found time to play in several tournaments and in many Olympiads from 1954. Yanofsky wrote of his early life in *Chess the Hard Way* (1953); he excelled in the endgame and there are many examples in this book of his prowess in this phase.

YATES, FREDERICK DEWHURST (1884–1932), English player. British Champion 1913, 1914, 1921, 1926, 1928, and 1931. Around 1909 he gave up his profession in accountancy to become a chess professional. Of the many international tournaments in which he competed from Hamburg 1910 to Hastings 1931–2 he made his best results in the B Final, Kecskemét 1927, first (+4=2−1) equal with TARTAKOWER, and at San Remo 1930, the strongest tournament of the year, when he came fifth after ALEKHINE, NIMZOWITSCH, RUBINSTEIN, and BOGOLJUBOW ahead of SPIELMANN, VIDMAR, and Tartakower. A tenacious player, he could be a dangerous opponent. In tournament play he defeated most of the greatest masters of his time on one occasion or another, and among these victories were two defeats of Alekhine (Hastings 1922, Carlsbad 1923), and three defeats of Bogoljubow (London 1922, Baden-Baden 1925, Scarborough 1927) and Rubinstein (London 1925, Moscow 1925, Budapest 1926). A careful and conscientious writer, he conducted a chess column in the *Yorkshire Post*, was chess correspondent of the *Manchester Guardian*, and wrote three books in collaboration with William Winter (1898–1955). A leak from a faulty gas pipe connection killed Yates while he was asleep. His book *One-hundred-and-one of My Best Games of Chess* was published in 1934.

Vidmar–Yates San Remo 1930 Queen's Gambit Declined, Orthodox Defence

1 d4 Nf6 2 c4 e6 3 Nf3 d5 4 Bg5 Nbd7 5 e3 Be7 6 Nc3 0-0 7 Rc1 c6 8 Bd3 a6 9 0-0 dxc4 10 Bxc4 b5 11 Bd3 c5 12 a4 c4 13 Bb1 Nd5 14 Bxe7 Qxe7 15 axb5 Nxc3 16 bxc3 axb5 17 e4 Rd8 18 e5 Bb7 19 Nd2 Ra3 20 f4 g6 21 Be4 Nb6 22 Bxb7 Qxb7 23 Qe1 Nd5 24 Ne4 Ra2 25 Qh4 Rda8 26 Rf2 Kg7 27 Rcf1 Qe7 28 Qg3 Kh8 29 Ng5 Kg7 30 Ne4 Ra1 31 f5 exf5 32 Rxf5 b4 33 R5f2 R8a3 34 Nd6 Nxc3 35 Qg4 h5 36 Qe8



36 . . . Ne2+ 37 Kh1 (after 37 Rxe2 Qh4 Black wins) Qe6 38 Qd8 Ra8 39 Qg5 Nxd4 40 Nxf7 Nf5 41 Nd6 Nxd6 42 exd6 b3 43 h3 b2 44 Qb5 c3 45 Qb7+ Kg8 46 d7 Rd8 47 Qb4 Rxd7 48 Qxc3 Rxf1+ 49 Rxf1 Rb7 50 Rb1 Rb3 51 Qc2 Rb8 52 Qc3 Qb6 53 Qc4+ Kg7 54 Qc3+ Kh7 55 Qc5 Rb7 56 Qc2 Qb4 57 Qf2 Qc3 58 Qf1 Kg7 59 Kh2 Qe5+ 60 Kh1 Rc7 61 Qd1 Qf4 White resigns.

YOUNG VARIATION, 596, variation of the WILD MUZIO GAMBIT in which Black offers a third piece, apparently with decisive effect, named after an American engineer, William Wallace Young (1877–1940). A friendly game Young–Marshall, Bordentown, New Jersey, 1913, continued 10 . . . Ne7 11 Bxf4 d6 12 Qh5+ Kg7 13 Bh6+ Black resigns. (Instead of 7 . . . Qf6? Black would have gained the advantage by 7 . . . d6 according to KERES.)

YUDOVICH, MIKHAIL MIKHAILOVICH (1911–), Soviet player, International Master (1950), International Arbiter (1951), International Correspondence Chess Grandmaster (1972), journalist. In his first USSR Championship, 1931, he shared third place after BOTVINNIK and RIUMIN, but in five subsequent attempts was less successful. After the Second World War he gave more of his time to writing chess books and taking part in chess organization. His most widely known book, written in collaboration with KOTOV, is *Sovetskaya Shakhmatnaya Shkola* (1951), which contains biographical information about leading Soviet players up to that time and more than 100 games played by them. The revised edition of 1955 was translated into many languages, the English version *The Soviet School of Chess* appearing in 1958.

YUGOSLAV VARIATION, 194 in the GRÜNFELD DEFENCE, introduced around 1948; 213 in the KING'S INDIAN DEFENCE; 246, the VELIMIROVIĆ VARIATION of the SICILIAN DEFENCE; 252, an attacking line against the DRAGON VARIATION of the Sicilian Defence, first investigated by RAUZER in the 1930s. Soon after the Second World War Yugoslavia became one of the strongest chess-playing nations, and these variations were among those her players favoured.

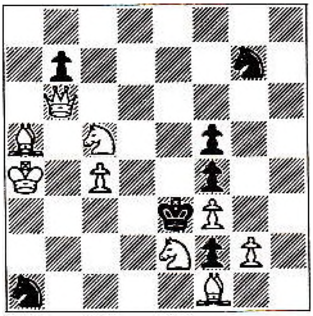
YURDANSKY ATTACK, 501, enterprising variation of the TWO KNIGHTS DEFENCE analysed by the Moscow player Peter Konstantinovich Yurdansky (1891–1937), champion of Moscow in 1913 and of the Red Army and Navy in 1927.

YUSUPOV, ARTUR MAYAKOVICH (1960–), Soviet player, International Grandmaster (1980), world junior champion 1977. At his first attempt in the USSR Championship 1979 he came second (+6=9−2) to GELLER. He won first prizes at Esbjerg 1980 (+8=3−1) and at the zonal tournament Yerevan 1982 (+7=7−1). At Linares 1983 he scored +2=7−1 and shared fourth prize.

Z

ZAGOROVSKY, VLADIMIR PAVLOVICH (1925–), Soviet player, International Correspondence Chess Grandmaster (1965), science historian. After winning the Moscow Championship in 1952 and a few minor over-the-board events he took up postal chess at which he became the most feared player of his time. He did not compete in the first three World Correspondence Championships but in the next five he had an unrivalled series of results, notably a first (+7=5) in the 4th championship, 1962–5, second after RITTNER in the 6th, third equal with RICHARDSON after ESTRIN and BOEY in the 7th and a score of +9=4−1 to share first place with SLOTH in the 8th championship, 1975–9. (Sloth was awarded the title on tie break.)

ZAGORUIKO THEME, a problem theme that consists of CHANGED MATES or changed mating continuations for at least two black moves in three or more PHASES.



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A problem by Packer, *All Change Here* (1919). There are two SET PLAY mates (what would happen if Black were to move first):

1 . . . N(a1)~ 2 Qb3
1 . . . N(g7)~ 2 Qc6

After the KEY 1 Nd4 two variations show changed mates:

1 . . . N(a1)~ 2 Nc2
1 . . . N(g7)~ 2 Nxf5

The THEMATIC TRY 1 Nc1 is defeated only by 1 . . . Nc2; otherwise there are changed mates in the TRY-PLAY:

1 . . . Nb3 2 N5xb3
1 . . . N(g7)~ 2 Ne6.

George Frederick Harold Packer (1886–1956) was one of several British composers who investigated CHANGED PLAY in the years 1910–20. In the 1950s changed play became more fashionable and this theme was named after the Soviet composer Leonid Ivanovich Zagoruiko (1923–).

ZAGREB VARIATION, 266, line in the SICILIAN DEFENCE popular in the 1950s.

ZAITSEV, ALEXANDER NIKOLAYEVICH (1935–71), Soviet player, International Grandmaster (1967). His best international tournament achievement was at Sochi 1967 when he scored +6=8−1 to share first prize with KROGIUS, SHAMKOVICH, SIMAGIN, and SPASSKY. In his third USSR Championship, Alma-Ata 1968–9, he came first (+6=13) equal with POLUGAYEVSKY, but lost the play-off. Zaitsev came to a sad end. Wishing to marry, he decided first to remedy a limp by having one leg lengthened; although he was otherwise a robust and healthy man he died of thrombosis as a consequence of the operation.

ZAITSEV, IGOR ARKADYEVICH (1939–), Soviet player, International Grandmaster (1976), Moscow Champion 1969. His best tournament results were at Moscow (Oct.–Dec.) 1967, third (+5=4−2) equal with BRONSTEIN after POLUGAYEVSKY and SMYSLOV; and the Moscow Championship 1968, third (+5=8−1 and one win by default) after Bronstein and PETROSYAN. He also shared first prize at Moscow 1968 and Dubna 1979.

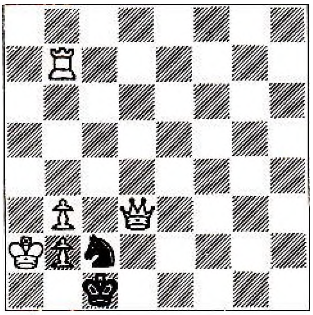
ZAITSEV VARIATION, 284 in the Sicilian Defence or 420 in the SPANISH OPENING, recommended by I. ZAITSEV in 1973 and 1968 respectively.

ZATRIKION, see ROUND CHESS.

ZEBRA, a LEAPER invented for use in FAIRY PROBLEMS. The co-ordinates of its leap are 3.2, and the length of its move $\sqrt{13}$. A zebra standing on d4 would attack a2, a6, b7, f7, g6, g2, f1, and b1.

ZEITNOT, German for TIME-TROUBLE. Russia adopted the word and it is sometimes used in other countries.

ZEPLER, ERICH ERNEST (1898–1980), German-born composer, International Judge of Chess Compositions (1957), International Master for Chess Compositions (1973). He was a pioneer of the New German School founded by KOHTZ and KOCKELKORN and wrote an authoritative article on the subject in the tournament book of Teplitz-Schönau 1922. He and Adolf Kraemer (1898–1972), both among the leading German composers between the two world wars, often composed together. Of Jewish birth, Zepler became a refugee in 1935 and abandoning all his possessions fled in haste to England, where he settled. His considerable electronic expertise was put to good use in the Second World War and in 1949 he became professor of electronics at Southampton university, the first such chair in this country and perhaps in the world. (The department is still housed in the Zepler Building.) Kraemer remained in Germany but until his death he and Zepler maintained a close friendship. They published *Im Banne des Schachproblems* (1951), a collection of their compositions, and *Problemkunst im 20. Jahrhundert* (1957), which contains what they regarded as the best problems of the 20th century.



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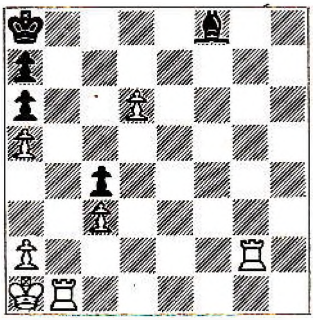
A problem by Zepler that won third prize in a tourney held in honour of the German composer Friedrich Martin Palitzsch (1889–1932) in 1932; two tries lead to stalemate: 1 Rb8? Nb4+ 2 Rxb4 and 1 Qd6 Ne1 2 Rd8 Nd3 3 Qxd3. The solution shows a form of TURTON DOUBLING: 1 Qd8 Ne1 2 Rd7 Nd3 3 Rxd3 Kc2 4 Rc3.

ZEPLER DOUBLING, a problem manœuvre: a piece is moved along a line across a square to which a second line-piece of like movement is moved; the first piece to be moved, supported by the second, is then moved in the same direction as it was moved previously.



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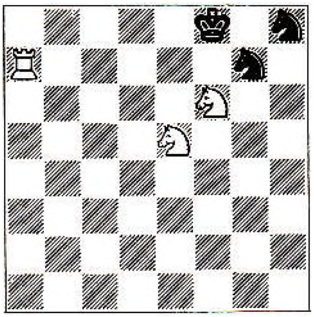
The pioneer problem by ZEPLER, *Hamburger Correspondent*, 1929. 1 Rb4 Bg7 2 Rgb2 Bxc3 3 Rb8.

ZERO-POSITION, a position that is not a problem but to which slight changes or additions may be made, in different ways, to provide two or more problem twins.

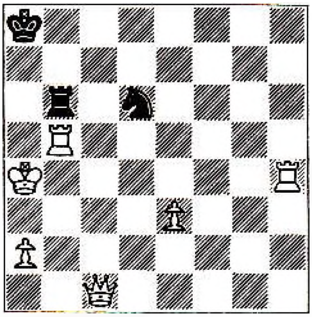


This zero-position from the CIVIS BONONIAE MS. may have been used for wagers; a white king is to be placed on the board. The solver is asked to find a mate in two with WKa3. When he discovers or is shown the solution, 1 Rf7+ Nxf7 2 Ng6, the white king is placed on g5; he may or may not see that there is no mate in two because White would be in check after 1 Rf7+ Nxf7+. The white king is then placed on h6, and he may then overlook the different mate in two by 1 Rxg7.

ZIGZAG, a FAIRY PROBLEM in which the normal alternation of moves may be suspended: White makes the stipulated number of moves, but Black may miss one or more turns to play; White may neither check (unless giving mate) nor capture; mate is normal, i.e. FAIRY MATE is not required. The form of the problem may be DIRECT MATE or SELFMATE.

In a checking zigzag Black cannot move unless he gives check, but must give check if he can and may choose if he has an option. In a capturing zigzag Black cannot move unless he captures, but must capture if he can and may choose if he has an option. There are two kinds of capturing zigzag: blackcap, in which Black captures only one man on his turn to play; and madcap, in which Black must capture in successive single-moves by one man as many men as he can, but may give check only on the last of his single-moves.

The zigzag, a kind of SERIES-MOVER, was named in 1892 by the Spanish composer José Tolosa y Carreras (1846–1916). About twenty years later DAWSON outlined the standard forms given here.



s ≠ 4 (see text)

A madcap zigzag by REHM that won second prize in the *Feenschach* tourney, 1963. White moves first and forces Black to give checkmate. The key, 1 Rc4, leads to three echo variations.

1 . . . Rxb5 2 Rc4 Nxe4 3 a3 4 Qc3 Nxc3

1 . . . Nxc4 & Nxe3 2 Rb4 Rxb4+ 3 Ka3 4 Qc2 Nxc2

1 . . . Nxb5 2 Ka5 3 a4 4 Qa3 Nxa3 & Nxc4.

After . . . Nxc4 in this last variation Black was unable to continue capturing (. . . Nxe3); some judges would consider this a blemish.

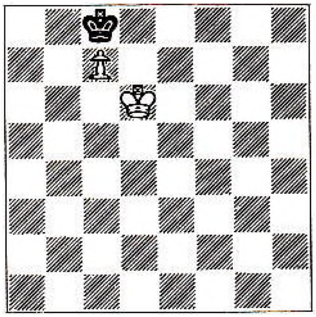
ZINNOWITZ VARIATION, 204 in the KING'S INDIAN DEFENCE, used by MALICH at the Zinnowitz tournament 1966.

ZNOSKO-BOROVSKY, EUGENE ALEXANDROVICH (1884–1954), Russian-born professional player, music and drama critic. He made his chess début by winning a local tournament at St Petersburg 1902–3. Between then and 1914 he began his writing career, editing some leading Russian chess columns, and played in three international tournaments; he also played in four All-Russia (national championship) tournaments and in one of them, Łódź 1907–8, shared third prize with SALWE after RUBINSTEIN and ALAPIN. After settling in Paris around 1920 Znosko-Borovsky played in two major events (London 1922 and Budapest 1926) and in many minor events, mainly in France and England, notably winning ahead of TARTAKOWER and LILIENTHAL at Paris 1930. Between the two World Wars he wrote several books; they are largely outmoded but their suitability for club players of that time and the fluent style of his writing made the books both popular and profitable, and they were published in several languages. A man of principle and a sporting opponent, he became widely known and liked.

ZOLLNER GAMBIT, 279, an enterprising attack against the DRAGON VARIATION of the SICILIAN DEFENCE analysed in the early 1940s by Hans Zollner who died towards the end of the Second World War while serving in the German Army.

ZONAL TOURNAMENT, the preliminary qualifying event for the world championship. FIDE divides the world into geographical zones and many 'zonals' are held concurrently to determine who should play in the INTERZONAL TOURNAMENTS. The strength of zonal tournaments varies considerably. From a weak zone only the winner would qualify. One of the strongest such tournaments was a category 15 zonal in the USSR 1964 won by SPASSKY ahead of BRONSTEIN, STEIN, KHOLMOV, KORCHNOI, SUETIN, and GELLER.

ZUGZWANG, a German word now anglicized for a position in which each player would obtain a worse result if it were his turn to move than if it were not. (Some authorities call this a reciprocal zugzwang.) All chess positions may be classified in one of three groups according to their time characteristics. There are those, the great majority, in which both players would like to have the move; SQUEEZES, when neither player wants to have the move but one player can lose the move thereby gaining advantage; and zugzwangs when neither player wants to have the move but neither can LOSE THE MOVE.



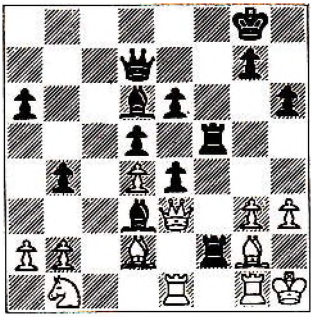
This position is a zugzwang. White to play draws because he must lose his pawn or give stalemate; Black to play loses because the pawn can then be promoted. This example shows the characteristics of all zugzwangs: the result each player obtains if it were his turn to play is worse than if it were not, neither player can lose the move, and neither can make threats. A player can often use a zugzwang to his advantage if he sees it coming. The position white king at d5, white pawn at c6, black king at c7 is drawn. Black to play puts White in zugzwang 1 . . . Kc8 (1 . . . Kd8 would lose) 2 Kd6 Kd8 and this zugzwang will probably lead to the zugzwang of the diagram, e.g. 3 c7+ Kc8. The same result would follow if White were to play first, e.g. 1 Kc5 Kc8 2 Kd6 Kd8.

Zugzwangs occur only in the endgame, most frequently in pawn endings, occasionally in endings with knights, and rarely in endgames with line-pieces. The number of possible zugzwangs is finite. For example, there are only four basic kinds in the ending K+P v. K. Many zugzwangs are published in books and a player needs to know them, for he would find some of them difficult to discover for himself. For example, the position White Kf1, Qc6, Black Kd4, Rf4, Pf2 is a zugzwang that few masters would recognize unless they had advance knowledge. Black to play loses (1 . . . Rf3 2 Qg4+ Ke3 3 Qc4 Rf4 4 Qd5 Rf3 5 Qe5+) but White to play can only draw, e.g. 1 Qd6+ Ke4 2 Qc6+ Kf3 3 Qe2+ Kg3 4 Qh5 Rg4 5 Qe5+ Rf4 6 Qg5+ Kh3 and White is again in zugzwang. (See OPPOSITION and CONJUGATE SQUARES for some examples in which one side may be held in zugzwang for several moves or even in perpetuity.)

A composer, describing a problem position in which White makes no threats (using this word in its problem sense), may call it a zugzwang. To a player it is nothing of the sort, and to avoid confusion it should be called a BLOCK.

Sämisch–Nimzowitsch Copenhagen 1923 Queen's Indian Defence

1 d4 Nf6 2 c4 e6 3 Nf3 b6 4 g3 Bb7 5 Bg2 Be7 6 Nc3 0-0 7 0-0 d5 8 Ne5 c6 9 cxd5 cxd5 10 Bf4 a6 11 Rc1 b5 12 Qb3 Nc6 13 Nxc6 Bxc6 14 h3 Qd7 15 Kh2 Nh5 16 Bd2 f5 17 Qd1 b4 18 Nb1 Bb5 19 Rg1 Bd6 20 e4 fxe4 21 Qxh5 Rxf2 22 Qg5 Raf8 23 Kh1 R8f5 24 Qe3 Bd3 25 Rce1 h6 White resigns.



In 1924 this was called a zugzwang game, a misuse of the word that is not uncommon. White is at a loss for a good move in the final position, but it is not a zugzwang. Black could lose the move in many ways; he can also make threats, and the position is not even a squeeze.

ZUKERTORT, JOHANN HERMANN (1842–88), Polish-born Jew, from about 1871 to 1886 second player in the world after STEINITZ. From about 1862 to 1866 Zukertort, then living in Breslau, played many friendly games with ANDERSSEN, at first receiving odds of a knight but soon meeting on even terms. They played two matches in Berlin, Zukertort losing the first in 1868 (+3=1−8) and winning the second in 1871 (+5−2). In 1872 a group of London players, anxious to find someone who could defeat Steinitz, paid Zukertort 20 guineas to come to England. He came, he stayed, but he failed to beat Steinitz. Zukertort took third place after Steinitz and BLACKBURNE at London 1872, the strongest tournament in which he had yet played, and later in the year was decisively beaten by Steinitz in match play (+1=4−7). Zukertort settled in London as a professional player. He won matches against POTTER in 1872 (+4=8−2), ROSENTHAL in 1880 (+7=11−1), and Blackburne in 1881 (+7=5−2). He also had a fair record in tournament play: Leipzig 1877, second equal with Anderssen after L. PAULSEN ahead of WINAWER; Paris 1878, first (+14=5−3) equal with Winawer ahead of Blackburne (Zukertort won the play-off, +2=2); Berlin 1881, second after Blackburne ahead of Winawer; and Vienna 1882, fourth equal with MACKENZIE after Steinitz, Winawer, and MASON. The world's nine best players were among the competitors in the double-round London tournament of 1883 when Zukertort achieved his greatest victory: first prize (+22−4) three points ahead of Steinitz, the second prize winner. In seven weeks and a day he played 33 games (seven draws were replayed) and towards the end he relieved the strain by taking opiates, the cause of his losing his last three games. This victory led to the first match for the world championship, a struggle between him and Steinitz, USA, 1886. After nearly ten weeks of relentless pressure by his opponent Zukertort lost (+5=5−10), winning only one of the last 15 games. His spirit crushed, his health failing, he was advised to give up competitive chess, but there was nothing else he could do. 'I am prepared', he said, 'to be taken away at any moment.' Seized by a stroke while playing at London's famous coffee-house, Simpson's Divan, he died the next day.

Like Anderssen, his teacher, Zukertort had a direct and straightforward style, and in combinative situations he could calculate far ahead. Having a prodigious memory he could recollect at will countless games and opening variations, a talent which may have limited his vision. (For his match with Steinitz in 1872 his extensive opening preparations brought him only one win. Steinitz was the better player in unfamiliar situations.) As an annotator and analyst Zukertort was outstanding in his time, and much of his work in these fields appeared in the *Chess Monthly* which he and HOFFER edited from 1879 to 1888.

Zukertort read widely and what he read became, as he said 'iron-printed in my head'. Hoffer recalls Zukertort holding a visitor from India spellbound with a convincing and detailed account of a tiger-hunt, although it must have been outside his experience. Zukertort's own account of his early life was reported in the *Norfolk News*, 16 Nov. 1872. He claimed aristocratic (Prussian and Polish) descent, and fluency in nine languages. 'He learnt one language to read Dante, another to read Cervantes, and a third, Sanskrit, to trace the origin of chess.' Besides the study of theology, philology, and social science 'he is also an original thinker on some of the problems that perplex humanity.' He is 'an accomplished swordsman, the best domino player in Berlin, one of the best whist players living, and so good a pistol shot that at fifteen paces he is morally certain to hit the ace of hearts . . . has found time to play 6,000 games of chess with Anderssen alone . . . a pupil of Moscheles, and in 1862–6 musical critic of the first journal in Silesia . . . is also a military veteran . . . he served in the Danish, in the Austrian, and in the French campaign . . . he was present at the following engagements, viz. in Denmark, Missunde, Duppel, and Alsen; in Austria, Trautenau, Koniginhof, Koniggratz (Sadowa), and Blumenau; in France, Spicheeren, Pange (Vionville), Gravelotte, Noiseville, and all other affairs before Metz. Twice dangerously wounded, and once left for dead upon the field, he is entitled to wear seven medals besides the orders of the Red Eagle and the Iron Cross. . . . He obtained the degree of M.D. at Breslau in 1865, having chiefly devoted his attention to chemistry under Professor Bunsen at Heidelberg, and to physiology at Berlin under

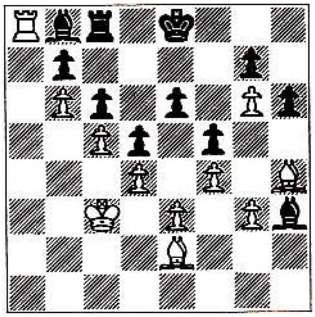
Professor Virchow . . . is now on the staff of Prince Bismarck's private organ, the *Allgemeine Zeitung*, and is chief editor of a political journal which receives "officios" from the Government at Berlin. He is . . . the author of the *Grosses Schach Handbuch* and a *Leitfaden*, and . . . was for several years editor of the *Neue Berliner Schachzeitung*.'

There is some truth in the last sentence: he was co-author of the books, co-editor of the chess magazine.

A. Olson, *J. H. Zukertort* (1912) is a collection of 201 games with Swedish text.

Zukertort–Rosenthal 15th match game 1880 Queen's Pawn Opening

1 Nf3 d5 2 d4 Bf5 3 e3 e6 4 c4 Nf6 5 a3 Bd6 6 Nc3 c6 7 b4 a6 8 Bb2 Nbd7 9 Be2 Ne4 10 Nxe4 Bxe4 11 c5 Bc7 12 0-0 0-0 13 Nd2 Bg6 14 a4 Nf6 15 f3 Qb8 16 f4 Ne4 17 Nxe4 Bxe4 18 Qd2 Qd8 19 b5 axb5 20 axb5 Qd7 21 b6 Rxa1 22 Rxa1 Bb8 23 Bc3 Qe7 24 Qb2 h6 25 Be1 Kh7 26 Bg3 f5 27 Bf1 Rg8 28 Qf2 Rf8 29 Be2 Rg8 30 Ra8 Rf8 31 Ra3 Rg8 32 h4 Qf7 33 Ra1 Qe7 34 h5 Qf7 35 Bh4 Re8 36 Qg3 Rg8 37 Ra8 Rc8 38 Kf2 Kg8 39 Qg6 Qxg6 40 hxg6 Kf8 41 g3 Rc8 42 Ke1 Ke8 43 Kd2 Bg2 44 Kc3 Bh3



45 Ba6 Kd7 46 Bxb7 Re8 47 Kb4 Bg4 48 Ka5 Bh5 49 Ba6 Bxg6 50 Ra7+ Bxa7 51 bxa7 Kc7 52 Be7 Ra8 53 Bd6+ Kd8 54 Kb6 Bc8 55 Bb7 Rxa7 56 Kxa7 g5 57 Kb6 g4 58 Bxc6 Bf7 59 Bh5 Black resigns.

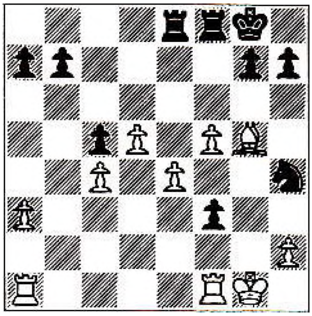
ZUKERTORT DEFENCE, 321, VIENNA GAMBIT variation advocated by ZUKERTORT from 1871. After 6 exd5 Bg4+ 7 Nf3 Black castles, sacrificing a piece for counterattack.

ZUKERTORT OPENING, 681, abhorred by Ruy LÓPEZ, used by ZUKERTORT always as a preliminary to 2 Pd2–d4, now the fourth most popular opening move, after 1 e4, 1 d4, and 1 c4.

ZUKERTORT VARIATION, 387 in the SPANISH OPENING, favoured by ZUKERTORT in the 1880s, but laid to rest soon after; 538, a sound line for White in the PHILIDOR DEFENCE.

ZURICH VARIATION, 151, the MILNER-BARRY VARIATION; it became more widely known at the Zurich tournament 1934.

ZWISCHENZUG, or in-between move, a move interspersed during an exchange of pieces or during a series of exchanges. (For some examples see NIMZOWITSCH, RUBINSTEIN, and SPACE.)



A position from the game Taimanov–Euwe, Neuhausen–Zurich Candidates tournament 1953. Black commences a series of exchanges: 24 . . . Rxe4 25 Bxh4 Rxh4 26 Rxf3 Rxc4 27 Rae1 Rg4+ (a *Zwischenzug*) 28 Kf2 Rd4 29 Re7 Rxd5, and if 30 Rxb7 Rdxf5 31 Rxf5 Rxf5+. By recapturing with check Black gains time thus maintaining his advantage. Without the in-between move the endgame would have been drawn, e.g. 27 . . . Rd4 28 Re7 Rxd5 29 Rxb7 Rdxf5 30 Rxf5 Rxf5 31 Rxa7.

APPENDIX I

OPENINGS

OPENING lines given on the following pages are included because they have names. All major openings and most major variations have names; so have many unimportant lines of play. Entries for all the named lines listed here will be found in the main body of the text.

The openings are sequenced by the letter and then the number of the arrival squares but castling (0-0 or 0-0-0) comes last. If different men can be moved to the same square on the same move then pawn moves are given first and piece moves in alphabetical order (B, K, N, Q, R). Variations that can arise from more than one sequence of moves are usually given only once.

Abbreviations: A Attack, C-A Counterattack, C-G Counter-gambit, D Defence, G Gambit, O Opening, V Variation.

1 a3[1]
1 Na3[2]
1 a4[3]
1 b3[4]
1 b4[5]
1 c3[6]
1 Nc3[7]
1 c4[8] c5[9]
— e5 2 Nc3 d6 3 Nf3 Bg4[10]
— — — Nf6 3 Nf3 Nc6[11] 4 d4 e4[12]
— — — — 3 g3[13] Bb4[14]
— — — — — c6[15]
— Nf6 2 Nc3 e6 3 e4[16]
1 d3[17]
1 d4[18] b5[19]
— c5[20] 2 d5 d6 3 Nc3 g6[21]
— — — e5 3 e4 d6[22]
— Nc6[23]
— d5 2 Nc3[24] Nf6 3 Bg5[25]
— — 2 c4[26] dxc4[27] 3 e4 f5[28]
— — — — 3 Nf3 a6 4 e3 Bg4[29]
— — — — — Nf6 4 Qa4+[30]
— — — — — — 4 e3 Be6[31]
— — — — — — — Bg4[32]
— — — — — — — g6[33]
— — — e5[34]
— — — c6[35] 3 Nc3 e5[36]
— — — — 3 cxd5 cxd5[37]
— — — — 3 Nf3 Nf6 4 Nc3 dxc4 5 a4 Bf5[38] 6 e3[39]
— — — — — — — — — — 6 Ne5[40] Nbd7 7 Nxc4 Qc7 8 g3 e5[41]
— — — — — — — — — — — e6[42]
— — — — — — — — 5 e3 b5 6 a4 b4[43]
— — — — — — — — 5 e4[44]
— — — — — — — g6[45]
— — — — — — 4 Nbd2[46]

1 Anderssen O
2 Durkin O
3 Ware O
4 Queen's Fianchetto O
5 Orang Utan O
6 Saragossa O
7 Heinrichsen O
8 English O
9 Symmetrical D
10 Smyslov V
11 Four Knights V
12 Bradley Beach V
13 Bremen V
14 Smyslov V
15 Keres V
16 Flohr–Mikenas V
17 Mieses O
18 Queen's Pawn O
19 Polish D
20 Benoni D
21 Schmid V
22 Blockade V
23 Nimzowitsch Queen's Pawn D
24 Chigorin V
25 Veresov V
26 Queen's Gambit

27 Queen's Gambit Accepted. Else = Queen's Gambit Declined
28 Schwartz D
29 Alekhine V
30 Mannheim V
31 Flohr V
32 Janowski–Larsen V
33 Smyslov V
34 Austrian D
35 Slav D
36 Winawer C-G
37 Exchange V
38 Czech D
39 Dutch V
40 Krause A
41 Carlsbad V
42 Wiesbaden V
43 Alekhine V
44 Slav G
45 Schlechter V
46 Breyer V

1 d4 d5 2 c4 c6 3 Nf3 Nf6 4 e3 e6 5 Nbd2 Ne4 6 Bd3 f5[47]
— — — — — — — Bf5 5 cxd5 cxd5 6 Qb3 Qc8 7 Bd2 e6 8 Na3[48]
— — — Nc6[49] 3 Nc3 dxc4 4 Nf3[50]
— — — e5[51] 3 dxe5 d4 4 e3 Bb4+ 5 Bd2 dxe3[52]
— — — — — — 4 Nf3 Nf6 5 Nbd2[53]
— — — e6 3 Nc3 a6[54]
— — — — — b6[55]
— — — — — c5[56] 4 cxd5 cxd4[57]
— — — — — — — cxd5 5 Nf3 Nc6 6 g3[58] c4[59]
— — — — — — — — — — — Nf6[60] 7 Bg2 Be7 8 0-0 0-0[61] 9 dxc5 Bxc5 10 Na4[62]
— — — — — c6[63] 4 e3 f5[64]
— — — — — — 4 e4[65]
— — — — — — 4 Nf3 dxc4 5 a4 Bb4 6 e3 b5 7 Bd2 a5[66]
— — — — — — — Nf6 5 e3 Nbd7 6 Bd3 Bb4[67]
— — — — — — — — — — — dxc4[68] 7 Bxc4 b5 8 Bd3 a6 9 e4 b4[69]
— — — — — — — — — — — — — — — — — c5 10 d5[70]
— — — — — — — — — — — — — — — — — — 10 e5 cxd4 11 Nxb5[71] Nxe5[72] 12 Nxe5 axb5 13 Qf3[73]
— — — — — — — — — — — — — — — b4[74]
— — — — — — — — — — — — — — — Bb7[75]
— — — — — — — — — — — Bd6[76]
— — — — — — — — — — — Be7[77]
— — — — — — — — — — 6 cxd5[78]
— — — — — — — — — — 6 Ne5[79]
— — — — — — — — 5 Bg5[80] dxc4 6 e4 b5[81]
— — — — — Be7[82]
— — — — — Nf6 4 cxd5[83]
— — — — — — 4 Nf3 Bb4[84]
— — — — — — — c5[85]
— — — — — — 4 Bf4[86]
— — — — — — 4 Bg5 c5[87] 5 cxd5 Qb6[88]
— — — — — — — Nbd7 5 e3 Bb4[89]
— — — — — — — — — c6 6 Nf3 Qa5[90] 7 Nd2 Bb4 8 Qc2[91] 0-0 9 Bh4[92]
— — — — — — — Be7 5 e3 0-0 6 Nf3 Nbd7[93] 7 Rc1 a6[94]
— — — — — — — — — — — — — b6 8 cxd5 exd5 9 Bb5[95]

47 Stonewall V
48 Landau V
49 Chigorin D
50 Janowski V
51 Albin C-G
52 Lasker trap
53 Alapin V
54 Janowski V
55 Alapin V
56 Tarrasch D
57 Schara-Hennig G
58 Schlechter V
59 Folkestone V
60 Prague V
61 Normal position
62 Reti V
63 Semi-Slav D
64 Slav Stonewall
65 Marshall G
66 Abrahams V
67 Romi V
68 Meran V. Else = Semi-Meran
69 Pirc V
70 Reynolds V
71 Blumenfeld V
72 Sozin V
73 Ståhlberg V
74 Lundin V
75 Wade V
76 Chigorin V
77 Bogoljubow V
78 Exchange V
79 Rubinstein V
80 Anti-Meran G
81 Botvinnik V
82 Petrosyan V
83 Exchange V
84 Ragozin V
85 Semi-Tarrasch V
86 Harrwitz A
87 Been and Koomen V
88 Venice V
89 Manhattan D
90 Cambridge Springs D
91 Bogoljubow V
92 Argentine V
93 Orthodox D
94 Henneberger V
95 Capablanca V

1 d4 d5 2 c4 e6 3 Nc3 Nf6 4 Bg5 Be7 5 e3 0-0 6 Nf3 Nbd7 7 Rc1 b6 8 cxd5 exd5 9 Bd3[96]
— — — — — — — — — — — — — c6 8 Qc2[97]
— — — — — — — — — — — — — — 8 Bd3 dxc4 9 Bxc4 Nd5[98] 10 Bxe7 Qxe7 11 Ne4[99]
— 11 0-0 Nxc3 12 Rxc3 e5[100]
— — — — — — — — — — — h6[101] 7 Bh4 b6[102]
— — — — — — — — — — — — — Ne4[103]
— — — — 3 Nf3 Nf6 4 Bg5 Bb4+ 5 Nc3 dxc4[104]
— — — — — — — h6[105]
— — — Nf6[106]
— — — g6[107]
— — 2 e3 Nf6 3 Bd3 c5 4 c3[108]
— — 2 e4 dxe4 3 Nc3 Nf6 4 f3[109]
— — — — 3 f3[110]
— — 2 Nf3 Nf6 3 e3 c5 4 c3[111]
— d6[112] 2 e4 f5[113]
— — — Nf6 3 Nc3 g6[114]
— e5[115] 2 dxe5 Nc6 3 Nf3 Qe7 4 Qd5 f6 5 exf6 Nxf6[116]
— e6[117] 2 c4 Bb4+[118]
— — — b6[119]
— f5[120] 2 c4 e6 3 Nf3 Nf6 4 g3 Be7 5 Bg2 0-0 6 0-0 d5[121]
— — — — — — — — — — — Ne4[122]
— — — Nf6 3 Nf3 g6 4 g3 Bg7 5 Bg2 d6 6 Nc3 0-0[123]
— — 2 e4[124]
— — 2 g3[125] Nf6 3 Bg2 d6 4 c4 c6 5 Nc3 Qc7[126]
— — — — — e6 4 Nf3 Be7 5 0-0 0-0 6 c4 d6[127]
— — — — — — 4 Nh3[128]
— Nf6 2 Nc3 d5 3 Bg5[129]
— 2 c4 b6[130]
— — — c5[131] 3 d5 b5[132]
— — — — — e5 4 Nc3 d6 5 e4 Be7[133]
— — — — — e6[134] 4 Nc3 exd5 5 cxd5 d6[135] 6 e4 g6 7 f4[136] Bg7 8 Bb5+[137]
— — — — — — — — — — — — — 8 e5[138]
— — — Nc6[139]
— — — d6[140] 3 Nc3 Nbd7 4 e3 e5 5 Bd3[141]
— — — — — e5[142]

96 Pillsbury V
97 Rubinstein A
98 Capablanca freeing manoeuvre
99 Alekhine V
100 Classical V
101 Neo-orthodox V
102 Tartakower V
103 Lasker V
104 Vienna V
105 Duras V
106 Marshall D
107 Alekhine V
108 Stonewall A
109 Blackmar–Diemer G
110 Blackmar G
111 *See* Colle System
112 Pillsbury D
113 Balogh D
114 Pirc D
115 Charlick G
116 Englund G
117 Franco–Indian D
118 Keres D
119 English D
120 Dutch D
121 Stonewall D
122 Alekhine V
123 Leningrad V
124 Staunton G
125 Dutch Indian
126 Hort–Antoshin V
127 Ilyin–Genevsky V
128 Blackburne V
129 Veresov V
130 Queen's Indian D
131 Hromádka D
132 Benko G
133 Czech V
134 Tal V
135 Modern Benoni
136 Pawn-Storm V
137 Taimanov V
138 Mikenas V
139 Kevitz–Trajković D
140 Old Indian D
141 Duz–Khotimirsky V
142 Ukrainian V

1 d4 Nf6 2 c4 e5[143] 3 dxe5 Ne4[144]
— — — — — Ng4 4 e4 d6[145]
— — — e6 3 Nc3 Bb4[146] 4 a3[147]
— — — — — — 4 Qb3[148]
— — — — — — 4 Qc2[149] c5 5 dxc5 0-0[150]
— — — — — — — Nc6[151]
— — — — — — — d5[152] 5 a3 Bxc3+ 6 Qxc3 Nc6[153]
— — — — — — 4 e3[154] b6 5 Nge2 Ba6[155]
— — — — — — — c5 5 Bd3 Nc6 6 Nf3 Bxc3+[156]
— — — — — — — Nc6[157] 5 Nf3 0-0 6 Bd3 d5 7 0-0 dxc4[158]
— — — — — — 4 Nf3[159]
— — — — — — 4 g3[160]
— — — — — — 4 Bg5[161]
— — — — 3 Nf3 Bb4+[162] 4 Bd2 Bxd2+ 5 Qxd2 b6 6 g3 Bb7 7 Bg2 0-0 8 Nc3 Ne4 9 Qc2 Nxc3 10 Ng5[163]
— — — — — b6[164] 4 a3[165]
— — — — — — 4 g3 Ba6[166]
— — — — — — — Bb7 5 Bg2 Bb4+[167] 6 Bd2 Be7[168]
— — — — — c5[169] 4 d5 b5[170]
— — — — — Ne4[171]
— — — — 3 g3[172]
— — — g6[173] 3 Qc2[174]
— — — — 3 Nc3 d5[175] 4 cxd5 Nxd5[176] 5 e4 Nxc3 6 bxc3 Bg7 7 Bc4 0-0 8 Ne2 c5[177]
— — — — — — — — — — — — — — — — — Qd7 9 0-0 b6[178]
— — — — — — 4 e3 c6[179]
— — — — — — — Bg7 5 Nf3 0-0 6 b4[180]
— — — — — — — — — — 6 Bd2[181]
— — — — — — — — — — 6 Bd3 c6[182] 7 0-0 Bf5[183]
— — — — — — — — — — — — — Bg4[184]
— — — — — — 4 Nf3[185] Bg7 5 Qa4+[186]
— — — — — — — — 5 Qb3[187] dxc4 6 Qxc4 0-0 7 e4 a6[188]
— — — — — — — — — — — — — Na6[189]
— — — — — — — — — — — — — b6[190]
— — — — — — — — — — — — — c6[191]
— — — — — — — — — — — — — Nc6[192]
— — — — — — — — — — — — — Bg4 8 Be3 Nfd7[193] 9 Qb3 c5[194]

143 Budapest D
144 Fajarowicz V
145 Balogh G
146 Nimzo-Indian D
147 Samisch V
148 Spielmann V
149 Classical V
150 Pirc V
151 Milner-Barry V
152 Noa V
153 Botvinnik V
154 Rubinstein V
155 Bronstein V
156 Hubner V
157 Taimanov V
158 Ragozin V
159 Three Knights V
160 Romanishin V
161 Leningrad V
162 Bogoljubow D
163 Monticelli trap
164 Queen's Indian D
165 Petrosyan V
166 Nimzowitsch V
167 Capablanca V
168 Riumin V
169 Blumenfeld V
170 Blumenfeld C-G
171 Dory D
172 Catalan O
173 King's Indian D
174 Mengarini V
175 Grünfeld D
176 Exchange V
177 Spassky V
178 Larsen V
179 Schlechter V
180 Makogonov V
181 Opočenský V
182 Schlechter V
183 Flohr V
184 Smyslov V
185 Three Knights V
186 Flohr V
187 Russian V
188 Hungarian V
189 Prins V
190 Levenfish V
191 Szabó V
192 Simagin V
193 Smyslov V
194 Yugoslav V

1 d4 Nf6 **2** c4 g6 **3** Nc3 d5 **4** Nf3 Bg7 **5** e3 0-0 **6** Qb3 dxc4 **7** Bxc4 Nbd7 **8** Ng5^{195}
— — — — — — — — — — — e6^{196}
— — — — — — **4** Bf4 Bg7 **5** e3 0-0^{197}
— — — — — Bg7 **4** e4 d6 **5** Be2 0-0 **6** Bg5^{198}
— — — — — — — — **5** f3^{199}
— — — — — — — — **5** Nf3 0-0 **6** Be2 c5 **7** d5^{200} Nbd7 **8** Bg5 h6 **9** Bh4 g5 **10** Bg3 Nh5 **11** h4^{201}
— — — — — — — — — — — — **7** Be3^{202}
— — — — — — — — — — — — **7** 0-0 Nc6^{203}
— — — — — — — — — — **6** Bg5^{204}
— — — — — — — — **5** f4^{205} c5 **6** d5 0-0 **7** Be2 e6 **8** dxe6 fxe6 **9** g4 Nc6 **10** h4^{206}
— — — — — — — — **5** h3^{207}
— — — — — — **4** Nf3 d6 **5** g3 0-0 **6** Bg2 c6 **7** 0-0 Qa5^{208}
— — — — — — — 0-0 **5** e4 d6 **6** Be3^{209}
— — — — — — **4** Bg5^{210}
— — — — **3** g3 d5^{211}
— — — — — Bg7 **4** Bg2 d5^{212}
— — — — — — — 0-0 **5** Nc3 d6 **6** Nf3 c5^{213}
— — — — — — — — — — Nc6 **7** 0-0 a6^{214}
— — — — — — — — — — — — — e5^{215}
— — **2** Nf3 b5^{216}
— — — b6^{217} **3** g3 Bb7 **4** Bg2 c5^{218} **5** c4 cxd4 **6** Qxd4^{219}
— — Ne4^{220}
— — — e6 **3** Bg5^{221} c5 **4** e4^{222}
— — — g6 **3** Bf4 Bg7 **4** Nbd2^{223}
— — **2** Bg5^{224}
— g6 **2** c4 Bg7^{225}
1 e3^{226}
1 e4^{227} b6^{228} **2** d4 Ba6^{229}
— c5^{230} **2** b4^{231} cxb4 **3** a3 bxa3^{232}
— — — — — d5 **4** exd5 Qxd5 **5** Bb2^{233}
— — **2** c3^{234}
— — **2** Nc3^{235}
— — **2** d4^{236} cxd4 **3** c3^{237}
— — **2** Ne2^{238}
— — **2** Nf3 a6^{239}

195 Pachman V
196 Botvinnik V
197 Grünfeld G
198 Averbakh V
199 Sämisch V
200 Petrosyan V
201 Keres V
202 Gligorić V
203 Aronin–Taimanov V
204 Zinnowitz V
205 Four Pawns A
206 Six Pawns A
207 Makogonov V
208 Bronstein V
209 Larsen V
210 Smyslov V
211 Kemeri V
212 Counterthrust V
213 Yugoslav V
214 Panno V
215 Szabó V
216 Polish D
217 Queen's Indian D
218 Marienbad V
219 Berg V
220 Döry D
221 Torre A
222 Wagner G
223 London V
224 Opočenský O
225 Kotov–Robatsch D
226 van't Kruijs O
227 Royal O
228 Queen's Fianchetto D
229 Guatemala D
230 Sicilian D
231 Wing G
232 Carlsbad V
233 Marienbad V
234 Alapin V
235 Close V
236 Sicilian Centre Game
237 Morra G
238 Keres V
239 O'Kelly V

1 e4 c5 **2** Nf3 Nc6 **3** Bb5^{240}
— — — — **3** d4 cxd4 **4** Nxd4 d5^{241}
— — — — — — — e5^{242}
— — — — — — — Nf6 **5** Nc3^{243} d6 **6** Bc4^{244} e6^{245} **7** Be3 Be7 **8** Qe2^{246}
— — — — — — — — — — **6** Be2 e5^{247} **7** Nxc6^{248}
— — — — — — — — — — — e6^{249}
— — — — — — — — — — — g6^{250} **7** 0-0 Bg7 **8** Nb3 0-0 **9** Kh1^{251}
— — — — — — — — — — **6** f3^{252}
— — — — — — — — — — **6** Bg5^{253} e6 **7** Nb3^{254}
— — — — — — — — — — — — **7** Qd2^{255}
— — — — — — — — — e5^{256}
— — — — — — — g6^{257} **5** c4^{258}
— — — d6 **3** b4^{259}
— — — — **3** Bb5+^{260} Bd7 **4** Bxd7+ Qxd7 **5** 0-0 Nc6 **6** c3 Nf6 **7** d4^{261}
— — — — **3** d4 cxd4 **4** Nxd4 Nf6 **5** Nc3 a6^{262} **6** Bc4^{263}
— — — — — — — — — — **6** Be2 e5^{264}
— — — — — — — — — — **6** Be3^{265}
— — — — — — — — — — **6** g3^{266}
— — — — — — — — — — **6** Bg5 e6 **7** f4 b5^{267}
— — — — — — — — — — — — — Qb6 **8** Qd2^{268}
— — — — — — — — — — — — — Be7 **8** Qf3 h6 **9** Bh4 g5^{269}
— — — — — — — — — — **6** h3^{270}
— — — — — — — — — e6^{271} **6** Be2 a6^{272}
— — — — — — — — — — **6** Bc4^{273}
— — — — — — — — — — **6** g4^{274}
— — — — — — — — — g6^{275} **6** Be2 Bg7 **7** Be3 Nc6 **8** Nb3^{276}
— — — — — — — — — — — — — **8** Qd2^{277} 0-0 **9** 0-0-0^{278}
— — — — — — — — — — — — — **8** 0-0 0-0 **9** f4 Qb6 **10** e5^{279}
— — — — — — — — — — **6** f4^{280}
— — — — — — — — **5** f3^{281}
— — — — — — — g6^{282} **5** c4^{283}
— — — — — — **4** Qxd4 Nc6 **5** Bb5 Qd7^{284}
— — — Nf6 **4** dxc5 Nxe4 **5** cxd6^{285}
— — e6 **3** d4 cxd4 **4** Nxd4 a6^{286} **5** Bd3 Bc5^{287}
— — — — — — — Nc6 **5** Nb5^{288} Nf6 **6** N1c3 Bb4^{289} **7** Nd6+^{290}

240 Rossolimo V
241 Nimzowitsch V
242 Bourdonnais V
243 Four Knights V
244 Sozin A
245 Leonhardt V
246 Velimirović V
247 Boleslavsky V
248 Louma V
249 Scheveningen V
250 Dragon V
251 Alekhine V
252 Yugoslav V
253 Richter A
254 Poděbrady V
255 Rauzer V
256 Pelikán V
257 Accelerated Dragon
258 Maróczy Bind
259 Wing G Deferred
260 Moscow V
261 Bronstein G
262 Najdorf V
263 Lipnitzky A
264 Opočenský V
265 Byrne V
266 Zagreb V
267 Polugayevsky V
268 Poisoned Pawn V
269 Argentine V
270 Adams A
271 Scheveningen V
272 Modern Paulsen
273 Fischer A
274 Keres V
275 Dragon V
276 Nottingham V
277 Amsterdam V
278 Grigoriev V
279 Zollner G
280 Levenfish A
281 Moscow V
282 Dragon V
283 Maróczy Bind
284 Zaitsev V
285 Cortlever V
286 Paulsen V
287 Polugayevsky V
288 Szén V
289 Paulsen V
290 American A

1 e4 c5 2 Nf3 e6 3 d4 cxd4 4 Nxd4 Nc6 5 Nc3 Qc7[291]
— — — — — — — Nf6[292] 5 Nc3 Bb4[293]
— — — — — d5[294]
— — — Nf6[295]
— — 2 g3[296]
— c6[297] 2 Nc3 d5 3 Nf3[298]
— — 2 c4[299]
— — 2 d4 d5 3 Nc3 b5[300]
— — — — — dxe4 4 Nxe4 Bf5[301]
— — — — — — — Nf6[302] 5 Nxf6+ exf6[303]
— — — — 3 exd5[304] cxd5 4 c4[305]
— — — — 3 e5[306]
— Nc6[307]
— d5[308] 2 exd5 c6 3 dxc6 e5[309]
— — — Qxd5 3 Nc3 Qa5 4 b4[310]
— — — — — — 4 d4 e5[311]
— — — Nf6[312] 3 d4 Nxd5 4 c4 Nb4[313]
— d6[314]
— e5 2 Nc3[315] Nc6 3 d4[316]
— — — — 3 Nf3[317]
— — — — 3 f4[318] exf4 4 d4[319] Qh4+ 5 Ke2 b6[320]
— — — — — — — — — d5[321]
— — — — — — 4 Nf3 g5 5 Bc4 g4 6 0-0[322]
— — — — — — — — 5 d4[323]
— — — — — — — — 5 h4 g4 6 Ng5[324] d6[325]
— — — — 3 g3[326]
— — — Nf6[327] 3 f4 d5 4 fxe5 Nxe4 5 d3 Qh4+ 6 g3 Nxg3 7 Nf3 Qh5 8 Nxd5 Bg4
— — — — — — — — 5 Nf3 Be7[329]
— — 2 Bc4[330] Bc5[331] 3 b4[332] Bxb4 4 f4[333]
— — — — 3 c3[334] d5[335]
— — — — 3 Qe2[336]
— — — f5[337]
— — — Nf6[338] 3 d4[339] exd4 4 Nf3[340]
— — — — 3 Nf3 Nxe4 4 Nc3[341]
— — 2 d4[342] exd4 3 c3[343] dxc3 4 Bc4 cxb2 5 Bxb2 d5[344]

291 Bastrikov V
292 Anderssen V
293 Pin V
294 Marshall V
295 Nimzowitsch V
296 Steinitz V
297 Caro–Kann D
298 Two Knights V
299 Modern V
300 Gurgenidze V
301 Classical V
302 Knight V
303 Tartakower V
304 Exchange V
305 Panov–Botvinnik A
306 Advance V
307 Nimzowitsch D
308 Centre Counter Game
309 Atkinson V
310 Kotrč-Mieses G
311 Anderssen V
312 Marshall G
313 Kiel V
314 *See* 1 d4 d6 2 e4
315 Vienna Game
316 Fyfe G
317 Three Knights O

9 Nf4 Bxf3 **10** Nxh5 Bxd1 **11** hxg3 Bxc2 **12** b3[328]

318 Vienna G
319 Steinitz G
320 Fraser–Minckwitz V
321 Zukertort D
322 Hamppe–Muzio G
323 Pierce G
324 Hamppe–Allgaier G
325 Alapin V
326 Paulsen V
327 Falkbeer V
328 Wurzburger trap
329 Breyer V
330 Bishop's O
331 Classical V
332 Wing G
333 McDonnell Double G
334 Philidor V
335 Lewis C-G
336 With f4 later, López G
337 Calabrian C-G
338 Berlin D
339 Ponziani G
340 Urusov G
341 Boden–Kieseritzky G
342 Centre Game
343 Danish G
344 Schlechter D

1 e4 e5 2 d4 exd4 3 c3 d5[345]
— — — — 3 Qxd4 Nc6 4 Qc4[346]
— — — — — — 4 Qc3[347] Nf6 5 Nc3 Bb4 6 Bd2 0-0 7 0-0-0 Re8 8 Bc4 d6 9 Nh3[348]
— — 2 Ne2[349]
— — 2 Nf3[350] Nc6 3 Bb5[351] a6[352] 4 Ba4 b5 5 Bb3 Na5[353]
— — — — — — — — — Bc5[354]
— — — — — — — d6[355] 5 c3 Bd7 6 d4 Nf6 7 0-0 Be7 8 Re1 0-0 9 Nbd2 Be8[356]
— — — — — — — — — f5[357] 6 exf5 Bxf5 7 0-0[358]
— — — — — — — — 5 c4[359]
— — — — — — — — 5 Bxc6+ dxc6 6 d4[360] f6[361]
— — — — — — — — 5 d4 b5 6 Bb3 exd4 7 Nxd4 Nxd4 8 Qxd4 c5 9 Qd5 Be6 10 Qc6+ Bd7 11 Qd5 c4[362]
— — — — — — — f5[363]
— — — — — — — Nf6 5 Nc3[364]
— — — — — — — — 5 d3[365] d6 6 c4[366]
— — — — — — — — 5 Qe2[367]
— — — — — — — — 5 0-0 b5 6 Bb3 Be7 7 a4[368]
— — — — — — — — — Bc5[369]
— — — — — — — — — d6[370]
— — — — — — — — — Nxe4[371] 6 Nc3[372]
— — — — — — — — — — 6 d4 b5 7 Bb3 d5 8 a4 Nxd4 9 Nxd4 exd4 10 Nc3[373]
— — — — — — — — — — — — — — 8 c4[374]
— — — — — — — — — — — — — — 8 dxe5 Be6 9 c3 Bc5[375] 10 Nbd2[376] 0-0 11 Bc2 Nxf2[377]
— — — — — — — — — — — — — — — — — — 10 Qd3[378] Ne7[379]
— — — — — — — — — — — — — — — — — Nc5[380]
— — — — — — — — — — — — — — — — — Be7 10 Nbd2 0-0 11 Qe2[381]
— — — — — — — — — — — — — — — — — — 10 Re1 0-0 11 Nd4 Qd7 12 Nxe6[382]
— Nxe5 12 f3 Bd6[383]
— — — — — — — — — — — — — — — — 9 Qe2[384] Be7 10 c4[385]
— — — — — — — — — — — — — — — — — — 10 Rd1 0-0 11 c4 bxc4 12 Bxc4 Qd7[386]
— — — — — — — — — — — — — — — Ne7[387]
— — — — — — — — — — — — 7 d5[388]
— — — — — — — — — — — — 7 Nxe5[389]
— — — — — — — — — — — exd4[390]
— — — — — — — — — — 6 Qe2[391]
— — — — — — — — — Be7[392] 6 Bxc6[393]

345	Sørensen D
346	Hall V
347	Paulsen A
348	Kupreichik V
349	Alapin O
350	King's Knight O
351	Spanish O
352	Morphy D
353	Wing V
354	Graz V
355	Steinitz D Deferred
356	Kecskemet V
357	Siesta V
358	Kopayev V
359	Keres V
360	Richter V
361	Alapin V
362	Noah's Ark trap
363	Schliemann D Deferred
364	Tarrasch V
365	Anderssen V
366	Duras V
367	Wormald V
368	Wing A
369	Møller D
370	Russian D
371	Open D
372	Knorre V
373	Berger V
374	Harksen G
375	Italian V
376	St Petersburg V
377	Dilworth V
378	Motzko A
379	Nenarokov V
380	Berlin V
381	Malkin V
382	Tarrasch trap
383	Breslau V
384	Howell A
385	Adam V
386	Ekström V
387	Zukertort V
388	Richter V
389	Friess A
390	Riga V
391	Tartakower V
392	Close D
393	DERLD

1 e4 e5 **2** Nf3 Nc6 **3** Bb5 a6 **4** Ba4 Nf6 **5** 0-0 Be7 **6** d4[394]
— — — — — — — — — — **6** Re1 b5 **7** Bb3 d6 **8** c3 Na5 **9** Bc2 c5 **10** d4 Qc7 **11** h3 Nc6 **12** d5 Nd8 **13** Nbd2 g5[395]
— — — — — — — — — — — — — — — 0-0 **9** a3[396]
— — — — — — — — — — — — — — — — **9** Bc2[397]
— — — — — — — — — — — — — — — — **9** d3[398]
— — — — — — — — — — — — — — — — **9** d4 Bg4[399]
— — — — — — — — — — — — — — — — **9** h3 a5[400]
— — — — — — — — — — — — — — — — — Na5 **10** Bc2 c5 **11** d4 Nc6[401]
— Qc7[402] **12** Nbd2 Nc6 **13** dxc5 dxc5 **14** a4[403]
— Nd7[404]
— — — — — — — — — — — — — — — — — Bb7[405]
— — — — — — — — — — — — — — — — — Nb8[406] **10** d4 Nbd7[407] **11** Nh4[408]
— — — — — — — — — — — — — — — — — Be6[409]
— — — — — — — — — — — — — — — — — h6[410]
— — — — — — — — — — — — — 0-0 **8** c3 d5[411]
— — — — — — — — — — — d6 **7** c3 Bd7 **8** d4 0-0 **9** Nbd2 Be8[412]
— — — — — — — — — — **6** Qe2[413]
— — — — — — **4** Bxc6[414] bxc6 **5** Nc3[415]
— — — — — Bb4[416]
— — — — — Bc5[417] **4** c3 Qe7[418]
— — — — — — — Nf6 **5** 0-0 0-0 **6** d4 Bb6[419]
— — — — — — **4** 0-0 Nd4 **5** b4[420]
— — — — — Nd4[421]
— — — — — d6[422] **4** d4 Bd7 **5** Nc3 Nf6 **6** 0-0 Be7[423] **7** Re1 0-0[424]
— — — — — Be7[425]
— — — — — Nge7[426] **4** Nc3 g6 **5** d4 exd4 **6** Nxd4 Bg7[427]
— — — — — f5[428] **4** Nc3[429]
— — — — — Nf6[430] **4** d3 Bc5 **5** Be3[431]
— — — — — — — d6 **5** c4[432]
— — — — — — — Ne7[433] **5** Nxe5 c6[434]
— — — — — — **4** d4 exd4 **5** 0-0[435]
— — — — — — **4** 0-0 Bc5[436]
— — — — — — — Nxe4 **5** d4 Be7 **6** Qe2 Nd6 **7** Bxc6 bxc6 **8** dxe5 Nb7 **9** Nc3 0-0 **10** Re1 Ne5 **11** Nd4 Ne6 **12** Be3 Nxd4 **13** Bxd4 c5[437]
— — — — — — — — — — — — — — — — — **9** Nd4 0-0 **10** Rd1[438]
— — — — — — — — — — — — — — — — Nf5[439]

394	Centre A
395	Leonhardt V
396	Suetin V
397	Lutikov V
398	Pilnik V
399	Bogoljubow V
400	Keres V
401	Borisenko V
402	Chigorin V
403	Rauzer V
404	Keres V
405	Lenzerheide V
406	Breyer V
407	Borisenko V
408	Simagin V
409	Kholmov V
410	Smyslov V
411	Marshall C-A
412	Kecskemet V
413	Worrall A
414	Exchange V
415	Keres V
416	Alapin D
417	Cordel D
418	Boden V
419	Benelux V
420	Zaitsev V
421	Bird D
422	Steinitz D
423	Hedgehog D
424	Tarrasch trap
425	Lucena D
426	Cozio D
427	Paulsen V
428	Schliemann D
429	Berger V
430	Berlin D
431	Kaufmann V
432	Duras V
433	Mortimer D
434	Mortimer trap
435	Nyholm A
436	Beverwijk V
437	Rio de Janeiro V
438	Winawer A
439	Cordel D

1 e4 e5 **2** Nf3 Nc6 **3** Bb5 Nf6 **4** 0-0 Nxe4 **5** d4 Be7 **6** dxe5[440]
— — — — — g5[441]
— — — — — g6[442]
— — — — **3** c3[443] d5 **4** Qa4 Bd7[444]
— — — — — — — f6[445]
— — — — — — — Nf6[446]
— — — — — f5[447] **4** d4 d6 **5** d5[448]
— — — — **3** Nc3[449] Nf6[450] **4** a3 d6 **5** h3[451]
— — — — — — **4** Bb5[452] a6 **5** Bxc6[453]
— — — — — — — Bb4[454] **5** 0-0 0-0 **6** Bxc6[455]
— — — — — — — — — — **6** d3 Bxc3 **7** bxc3 d5[456]
— — — — — — — — — — — d6[457] **7** Ne2[458]
— — — — — — — — — — — — **7** Bg5 Bxc3 **8** bxc3 Qe7 **9** Re1 Nd8 **10** d4 Ne6[459]
— — — — — — — — — — — — — Ne7[460]
— — — — — — — — — — **6** Nd5 Bc5 **7** d4[461]
— — — — — — — Nd4[462]
— — — — — — **4** d4[463] exd4 **5** Nd5[464]
— — — — **3** Bc4 Bc5[465] **4** b4[466] Bxb4 **5** c3 Ba5 **6** d4 b5[467]
— — — — — — — — — — — exd4 **7** 0-0 Bb6 **8** cxd4 d6[468] **9** Nc3[469] Na5 **10** Bg5[470]
— — — — — — — — — — — — — — — — — Bg4 **10** Qa4[471]
— — — — — — — — — — — — — — — — **9** d5 Na5 **10** Bb2[472] Ne7[473]
— — — — — — — — — — — — — dxc3[474]
— — — — — — — — — — — — — d6 **8** Qb3[475]
— — — — — — — — — — — d6 **7** Qb3[476]
— — — — — — — — — — — — **7** Bg5[477]
— — — — — — — — — — — — **7** 0-0 Bb6[478]
— — — — — — — — — — — — — Bd7[479]
— — — — — — — — — — **6** 0-0 Nf6 **7** d4 0-0 **8** Nxe5[480]
— — — — — — — — — Bd6[481]
— — — — — — — Bb6[482] **5** b5 Na5 **6** Nxe5 Nh6[483]
— — — — — — **4** c3 Nf6 **5** b4[484]
— — — — — — — — **5** d4 exd4 **6** cxd4 Bb4+ **7** Nc3 Nxe4 **8** 0-0 Bxc3 **9** d5[485] Bf6 **10** Re1 Ne7 **11** Rxe4 d6 **12** g4[486]
— **12** Bg5 Bxg5 **13** Nxg5 0-0 **14** Nxh7[487]
— — — — — — — — — — — — — — — Nxc3[488]
— — — — — — — — — — — — **7** Kf1[489]

440 Minckwitz V
441 Brentano D
442 Barnes D
443 Ponziani O
444 Caro V
445 Steinitz V
446 Leonhardt V
447 Ponziani C-G
448 Schmidt A
449 Three Knights O
450 Four Knights O
451 Provincial O
452 Spanish Four Knights Game
453 Ranken V
454 Double Ruy López O
455 Paulsen V
456 Svenonius V
457 Symmetrical V
458 Maróczy V
459 Metger V
460 Pillsbury V
461 Blackburne A
462 Rubinstein V
463 Scotch Four Knights Game
464 Belgrade G
465 Italian O
466 Evans G
467 Leonhardt V
468 Normal position
469 Morphy A
470 Göring A
471 Fraser A
472 Ulvestad V
473 Paulsen V
474 Compromised D
475 Waller A
476 Tartakower A
477 Sokolsky V
478 Lasker D
479 Sanders-Alapin D
480 Richardson A
481 Stone-Ware D
482 Evans G Declined
483 Lange V
484 Bird A
485 Møller A
486 Bayonet A
487 Therkatz-Herzog V
488 Greco V
489 Cracow V

1 e4 e5 2 Nf3 Nc6 3 Bc4 Bc5 4 d3[490] Nf6 5 Nc3[491] d6 6 Bg5[492]

— — — — — — 4 Bxf7+ Kxf7 5 Nxe5+[493]

— — — — — d6[494]

— — — — — Be7[495]

— — — — — f5[496]

— — — — — Nf6[497] 4 d4 exd4 5 0-0 Bc5 6 e5[498] d5 7 exf6 dxc4 8 Re1+ Be6 9 Ng5 Qd5 10 Nc3 Qf5 11 Nce4[499] 0-0-0 12 Nxe6 fxe6 13 g4 Qe5 14 fxg7 Rhg8 15 Bh6[499]

— — — — — — — — — — — — — — — — — g6[500]

— — — — — — — — — Nxc4 6 Re1 d5 7 Bxd5 Qxd5 8 Nc3 Qa5 9 Nxc4 Be6 10 Bg5 h6 11 Bh4 g5 12 Nf6+ Ke7 13 b4[501]

— — — — — — 4 Ng5 Bc5[502]

— — — — — — — d5 5 exd5 Na5 6 Bb5+ c6 7 dxc6 bxc6 8 Qf3 Rb8[503]

— — — — — — — — — — 6 d3[504]

— — — — — — — — — b5[505]

— — — — — — — — — Nd4[506]

— — — — — — — — — Nxd5 6 d4[507]

— — — — — — — — — — 6 Nxf7[508]

— — — — 3 d4[509] exd4 4 Bb5[510]

— — — — — — 4 c3[511]

— — — — — — 4 Bc4[512] Bc5 5 Ng5 Nh6 6 Qh5[513]

— — — — — — — — 5 0-0 d6 6 c3 Bg4[514]

— — — — — — — Be7[515]

— — — — — — 4 Nxd4 Bc5 5 Nb3[516]

— — — — — — — — 5 Be3 Qf6 6 Nb5[517]

— — — — — — — — — — 6 c3 Nge7 7 Bb5[518] Nd8[519]

— — — — — — — — — — — — 7 Nc2[520]

— — — — — — — — — — — — 7 Qd2[521]

— — — — — — — Nf6[522] 5 Nc3[523]

— — — — — — — — 5 Nxc6[524]

— — — — — — — Qh4[525] 5 Nf3[526]

— — — — 3 Be2[527] Nf6 4 d3 d5 5 Nbd2[528]

— — — — 3 Nxe5 Nxe5 4 d4[529]

— — — — 3 g3[530]

— — — d5[531]

— — — d6[532] 3 Bc4 f5[533]

— — — — 3 d4 exd4 4 Nxd4 d5 5 cxd5[534]

— — — — — — 4 Qxd4 Bd7[535]

— — — — — — Nd7[536]

490	Giuoco Pianissimo
491	Italian Four Knights V
492	Canal V
493	Jerome G
494	Semi-Italian O
495	Hungarian D
496	Rousseau G
497	Two Knights D
498	Max Lange A
499	Marshall V
500	Loman D
501	Yurdansky A
502	Traxler V
503	Colman V
504	Kieseritzky A
505	Ulvestad V
506	Fritz V
507	Lolli A
508	Fegatello A
509	Scotch Game
510	Relfsson G
511	Göring G
512	Scotch G
513	Vitzhum A
514	Anderssen C-A
515	Benima D
516	Potter V
517	Blumenfeld V
518	Paulsen A
519	Gunsberg D
520	Meitner V
521	Blackburne A
522	Schmidt V
523	Scotch Four Knights Game
524	Mieses V
525	Pulling C-A
526	Fraser A
527	Inverted Hungarian O
528	Inverted Hanham O
529	Irish G
530	Konstantinopolsky O
531	Queen's Pawn C-G
532	Philidor D
533	Lopez C-G
534	Paulsen A
535	Boden V
536	Hanham V

1 e4 e5 **2** Nf3 d6 **3** d4 f5[537] **4** Nc3[538]
— — — — — Nf6[539] **4** Ng5 h6 **5** Nxf7[540]
— — — f5[541] **3** Nxe5 Nc6[542]
— — — — — Nf6 **4** Bc4 fxe4 **5** Nf7 Qc7 **6** Nxh8 d5[543]
— — — f6[544]
— — — Nf6[545] **3** Nc3[546]
— — — — **3** Bc4 Nxe4 **4** Nc3[547] d5[548]
— — — — **3** d4[549] exd4 **4** Bc4[550]
— — — — **3** Nxe5 d6 **4** Nf3 Nxe4 **5** c4[551]
— — — — — — — — **5** Qe2[552]
— — — — — — **4** Nxf7[553]
— — **2** f4[554] Bc5[555] **3** Nf3 d6 **4** b4[556]
— — — — — — **4** c3 Bg4 **5** fxe5 dxe5 **6** Qa4+[557]
— — — — — — **4** Nc3 Nf6 **5** Bc4 Nc6 **6** d3 Bg4 **7** h3 Bxf3 **8** Qxf3 exf4[558]
— — — d5[559] **3** exd5 c6[560]
— — — — — e4 **4** Bb5+[561]
— — — — — — **4** d3 Nf6 **5** Nd2[562]
— — — — — — — — **5** Qe2[563]
— — — exf4[564] **3** b3[565]
— — — — **3** Nc3[566]
— — — — **3** Bc4[567] d5[568]
— — — — — f5[569]
— — — — — Nf6[570] **4** Nc3 c6[571]
— — — — — Qh4+ **4** Kf1 b5[572]
— — — — — — — g5[573] **5** Nc3 Bg7 **6** d4 d6 **7** e5[574]
— — — — — — — — — — — Ne7 **7** g3[575]
— — — — — — — — — — **6** g3[576] fxg3 **7** Qf3[577]
— — — — — — — — **5** Qf3[578]
— — — — **3** d4[579]
— — — — **3** Be2[580]
— — — — **3** Nf3[581] d5[582] **4** exd5 Nf6[583]
— — — — — d6[584]
— — — — — Be7[585] **4** Bc4 Bh4+ **5** g3[586]
— — — — — g5 **4** Nc3[587]

537 Philidor C-G
538 Zukertort V
539 Jaenisch C-A
540 Locock G
541 Greco C-G
542 Fraser D
543 Corkscrew C-G
544 Damiano D
545 Petroff D
546 Russian Three Knights V
547 Boden-Kieseritzky G
548 Lichtenhein D
549 Steinitz V
550 Urusov G
551 Kaufmann V
552 Lasker V
553 Cochrane G
554 King's Gambit
555 Classical D
556 Heath V
557 Marshall A
558 Svenonius V
559 Falkbeer C-G
560 Nimzowitsch V
561 Nimzowitsch V
562 Keres V
563 Reti V
564 King's Gambit Accepted. Else = K.G. Declined
565 Orsini G
566 Keres G
567 Bishop's G
568 Bledow V
569 López-Gianutio C-G
570 Cozio D
571 Jaenisch V
572 Bryan C-G
573 Classical D
574 Grimm A
575 McDonnell A
576 McDonnell A
577 Fraser V
578 Cozio A
579 Willemson G
580 Lesser Bishop's G
581 King's Knight G
582 Abbazia D
583 Modern V
584 Fischer D
585 Cunningham G
586 Bertin G
587 Quaade G

1 e4 e5 **2** f4 exf4 **3** Nf3 g5 **4** Bc4 g4 **5** Nc3[588]
— — — — — — — — **5** d4[589]
— — — — — — — — **5** Ne5[590] Qh4+ **6** Kf1 Nc6[591]
— — — — — — — — — — — f3[592]
— — — — — — — — — — — Nh6[593] **7** d4 d6[594]
— — — — — — — — **5** Bxf7+[595] Kxf7 **6** 0-0 gxf3 **7** Qxf3 Qf6 **8** d4 Qxd4+ **9** Be3 Qf6 **10** Nc3[596]
— — — — — — — — **5** 0-0[597] d5[598]
— — — — — — — — — Qe7[599]
— — — — — — — — — gxf3 **6** Qxf3 Nc6[600]
— — — — — — — — — — — Qe7[601]
— — — — — — — — — — — Qf6 **7** e5 Qxe5 **8** Bxf7+[602]
— — — — — — — Bg7 **5** h4[603] h6 **6** d4 d6 **7** Nc3 c6 **8** hxg5 hxg5 **9** Rxh8 Bxh8 **10** Ne5[604]
— — — — — — — — **5** 0-0[605]
— — — — — — **4** d4[606] g4 **5** Ne5[607]
— — — — — — **4** h4 g4 **5** Ne5[608] Nc6[609]
— — — — — — — — — d5[610]
— — — — — — — — — d6[611]
— — — — — — — — — Qe7[612]
— — — — — — — — — Nf6[613] **6** Bc4 d5 **7** exd5 Bd6 **8** 0-0[614]
— — — — — — — — — — **6** Nxg4 d5[615]
— — — — — — — — — Bg7[616]
— — — — — — — — — h5[617]
— — — — — — — — **5** Ng5[618] h6 **6** Nxf7 Kxf7 **7** Bc4+[619] d5 **8** Bxd5+ Kg7 **9** d4[620]
— — — — — — — — — — — — **7** d4[621]
— — — — — — — — — — — — **7** Qxg4 Nf6 **8** Qxf4 Bd6[622]
— — — — — h6[623]
— — — — **3** Qf3[624]
— e6[625] **2** b3[626]
— — **2** Nc3 d5 **3** f4[627]
— — **2** d4 d5 **3** Nc3 Bb4[628] **4** Bd2[629]
— — — — — — **4** e5 Qd7[630]
— — — — — c5[631]
— — — — — dxe4[632] **4** Nxe4 Qd5[633]
— — — — — Nf6 **4** exd5 exd5 **5** Bg5[634]
— — — — — — **4** Be3[635]

588	McDonnell G
589	Ghulam Kassim G
590	Salvio G
591	Herzfeld D
592	Cochrane V
593	Silberschmidt V
594	Anderssen C-A
595	Wild Muzio G
596	Young V
597	Muzio G
598	Brentano D
599	Kling and Horwitz C-A
600	Holloway D
601	From D
602	Double Muzio G
603	Philidor G
604	Greco G
605	Hanstein G
606	Rosentreter G
607	Sørensen G
608	Kieseritzky G
609	Neumann D
610	Campbell V
611	Kolisch D
612	Rosenthal V
613	Berlin D
614	Rice G
615	Rivière V
616	Paulsen D
617	Stockwhip V
618	Allgaier G
619	Walker A
620	Urusov A
621	Thorold V
622	Horny D
623	Becker D
624	Breyer G
625	French D
626	Réti V
627	Pelikán V
628	Winawer V
629	Fingerslip V
630	Petrosyan V
631	Marshall V
632	Rubinstein V
633	Frere V
634	Svenonius V
635	Henneberger V

1 e4 e6 2 d4 d5 3 Nc3 Nf6 4 e5^{636} Nfd7 5 f4 c5 6 dxc5 Bxc5 7 Qg4^{637}
— — — — — — — — — — — Nc6 7 a3 Bxc5 8 Qg4 0-0 9 Nf3 f6^{638}
— — — — — — — — 5 Qg4^{639}
— — — — — — 4 Bg5 Bb4^{640}
— — — — — — — dxe4^{641}
— — — — — — — Be7 5 e5 Nfd7 6 Bxe7^{642} Qxe7 7 Nb5^{643}
— — — — — — — — — — — — 7 Qd2^{644}
— — — — — — — — — — — — 7 Bd3^{645}
— — — — — — — — — — — — 7 f4^{646}
— — — — — — — — — — — — 7 Qg4^{647}
— — — — — — — — — — 6 h4^{648}
— — — — — — — — — Ne4^{649}
— — — — — — — — 5 Bxf6^{650} Bxf6 6 e5 Be7 7 Qg4^{651}
— — — — 3 Nd2^{652} Nc6 4 Ngf3 Nf6 5 e5 Nd7^{653}
— — — — — f5^{654}
— — — — — Nf6 4 e5 Nfd7 5 f4 c5 6 c3 Nc6 7 Ndf3 cxd4 8 cxd4 Nb6^{655}
— — — — 3 exd5^{656}
— — — — 3 Be3^{657}
— — — 3 e5^{658} c5 4 c3 Nc6 5 Nf3^{659}
— — 2 Qe2^{660}
— — 2 e5^{661}
— — 2 f4^{662}
— Nf6^{663} 2 Nc3 d5^{664} 3 e5 Nfd7 4 e6^{665}
— — 2 Bc4^{666}
— — 2 e5 Nd5 3 c4 Nb6 4 c5^{667}
— — — — — — 4 d4 d6 5 f4^{668} Bf5^{669}
— — — — 3 d4 d6 4 Nf3 Nb6^{670}
— — — — — — — dxe5^{671}
— — — — — — — Bg4 5 c4^{672}
— — — — — — — — 5 Be2 c6^{673}
— — — — — — — — 5 h3^{674}
— — — — — — — g6 5 c4 Nb6 6 exd6 cxd6 7 h3 Bg7 8 Be2 0-0 9 Nc3 Nc6 10 0-0 Bf5 11 Bf4^{675}
— — — — — — — — 5 Bc4 Nb6 6 Bb3 Bg7 7 a4^{676}
— g6^{677} 2 d4 Bg7 3 Nc3 c6 4 f4 d5 5 e5 h5^{678}
— — — — — d6 4 f4 Nf6 5 Nf3^{679}

636 Steinitz V
637 Bradford A
638 Brodsky–Jones V
639 Gledhill A
640 McCutcheon V
641 Burn V
642 Classical V
643 Alapin V
644 Rubinstein V
645 Tarrasch V
646 Steinitz V
647 Pollock V
648 Chatard–Alekhine A
649 Tartakower V
650 Anderssen A
651 Richter V
652 Tarrasch V
653 Guimard V
654 Haberditz V
655 Leningrad V
656 Exchange V
657 Alapin V
658 Nimzowitsch V
659 Paulsen A
660 Chigorin V
661 Steinitz A
662 Bourdonnais V
663 Alekhine D
664 Scandinavian V
665 Spielmann V
666 Krejcik V
667 Lasker V
668 Four Pawns A
669 Trifunović V
670 Schmid V
671 Larsen V
672 Alekhine V
673 Flohr V
674 Panov V
675 Karpov V
676 Keres V
677 Robatsch D
678 Gurgenidze V
679 Austrian A

1 f3[680]
1 Nf3[681] ~ 2 b3[682]
— d5 2 b4[683]
— — 2 c4[684] dxc4[685]
— — — c6 3 b3 Nf6 4 g3 Bf5 5 Bg2 e6 6 Bb2 Nbd7[686]
— — — d4[687]
— — — e6 3 g3[688]
— — 2 d3[689]
— — 2 e4[690]
— — 2 g3[691]
— f5 2 e4[692]
1 f4[693] e5[694]
— f5 2 e4 fxe4 3 Nc3 Nf6 4 g4[695]
1 g3[696]
1 g4[697]
1 h3[698]
1 Nh3[699] d5 2 g3 e5 3 f4 Bxh3 4 Bxh3 exf4 5 0-0[700]
1 h4[701]

680	Barnes O
681	Zukertort O
682	Nimzowitsch O
683	Santasiere's Folly
684	Reti O
685	Reti G Accepted
686	London V
687	Wing Blumenfeld
688	Neo-Catalan O
689	Old Indian A
690	Tennison G
691	Barcza O

692 Lisitsin G
693 Bird O
694 From G
695 Swiss G
696 King's Fianchetto O
697 Grob O
698 Clemenz O
699 Paris O
700 Paris G
701 Despres O

APPENDIX II

GLOSSARY OF CHESS TERMINOLOGY

This glossary lists the commonest chess terms in French, German, Italian, Magyar, Russian, and Spanish, and is intended as an aid to English readers wishing to consult chess books published in those languages.

FRENCH

abandonner, resign
acceptée, accepted
aperture, opening
attaque, attack
blanc, White
capturer, take
case, square
cavalier (*C*), knight
changer, to exchange
cinq, five
clouage, pin
colonne, file
combinaison, combination
couleur, colour
coup, move
dame (*D*), queen
défense, defence
deux, two
diagonale, diagonal
échec, check
échec et mat, checkmate
échecs, chess
échecs féeriques, fairy chess
échiquier, board
erreur, mistake
étude, study
fin de partie, endgame
finale, endgame
fou (*F*), bishop
gagner, to win
gain, win
gambit, gambit
huit, eight
milieu de partie, middle-game
moyen jeu, middle-game
noir, Black
nulle, draw
ouverture, opening
pat, stalemate
perdre, lose
perte, loss
pièce, piece
piège, trap
pion (*P*), pawn
position, position
prendre, take
prise, take
problème, problem
promotion, promotion (of pawn)
qualité, the exchange
quatre, four
rangée, rank
refusée, declined
reine, queen
remise, draw
roi (*R*), king
roque, castling
sacrifice, sacrifice
sept, seven
six, six
suite, variation
tour (*T*), rook
traverse, rank
trois, three
un, one
variante, variation

GERMAN

abgelehnt, declined (of a gambit)
Abspiel, variation
abtauschen, to exchange
acht, eight
angenommen, accepted (of a gambit)
Angriff, attack
Aufgabe, problem
aufgaben, resign
aufgegeben, resign
Bauer (*b*), pawn
Brett, board
Dame (*D*), queen
Diagonale, diagonal
drei, three
ein, one
Endspiel, endgame
Eröffnung, opening
Falle, trap
Farbe, colour
Feenschach, fairy chess
Fehler, mistake
Feld, square
Fesselung, pin
Figur, piece
fünf, five
Gambit, gambit
Gewinn, win
gewinnen, to win
Horizontale, rank
Kombination, combination
König (*K*), king
Läufer (*L*), bishop
Linie, file
Märchenschach, fairy chess
matt, checkmate
Mittelspiel, middle-game
nehmen, take
Opfer, sacrifice
patt, stalemate
Problem, problem
Qualität, the exchange
Reihe, rank
Remis, a draw
Rochade, castling
Schach, chess
schach, check
Schachmatt, checkmate
schlagen, to capture
Schräge, diagonal
Schwarz, Black
sechs, six
sieben, seven
Springer (*S*), knight
Stein, chessman
Stellung, position
Studie, study
tauschen, to exchange
Turm (*T*), rook
Umwandlung (*Bauern*), promotion (pawn)
unentschieden, draw

Variante, variation
verlieren, lose
Verlust, loss
Verteidigung, defence
Vertikale, file
vier, four
Weiss, White
Zug, move
zwei, two

ITALIAN

abbandonare, resign
accettato, accepted
alfiere (*A*), bishop
apertura, opening
arrocco, castling
attacco, attack
bianco, white
bizzarie, fairy chess
cambiare, to exchange
casa, square
catturare, take
cavallo (*C*), knight
cinque, five
colonna, file
colore, colour
combinazione, combination
diagonale, diagonal
difesa, defence
donna (*D*), queen
due, two
errore, mistake
finale, endgame
gambetto, gambit
inchiodatura, pin
linea, file
mangiare, take
medio giuoco, middle-game
mossa, move
nero, black
otto, eight
patta, draw
pedone (*P*), pawn
perdere, lose
perdita, loss
pezzo, piece
posizione, position
problema, problem
promozione, promotion (pawn)
quattro, four
re (*R*), king
regina, queen
rifiutato, declined
sacrificio, sacrifice
scacchi, chess
scacchiera, board
scacco, check
scacco matto, checkmate
sei, six
sette, seven
stallo, stalemate
studio, study
svista, mistake
torre (*T*), rook
trappola, trap
traversa, rank
tre, three
uno, one
variante, variation
vincere, to win
vittoria, win

MAGYAR

áldozat, sacrifice
allás, position
átló, diagonal
átváltozás (*gyalog*), promotion (pawn)
báb, chessman
bástya (*B*), rook
csapda, trap
csel, gambit
csere, to exchange
döntö, decisive
döntetlen, draw (undecided)
egy, one
elfogadott, accepted
elhárított, declined
elsáncol, castles
elvesz vagy üt, take
feladja, resign
feladvány, problem
futár (*F*), bishop
gyalog (*gy*), pawn
három, three
hat, six
hét, seven
hiba, mistake
huszár (*H*), knight
kettő, two
király, king
kombináció, combination
kötés, pin
középjáték, middle-game
lekötés, pin
lépés, move
matt, checkmate
megnyitás, opening
mező, square
minöség, the exchange
négy, four
nyer, wins
nyolc, eight
oszlop, file
öt, five
patt, stalemate
sakk, chess, check
sáncolás, castling
sor, rank
sötét, Black
szin, colour
tábla, board
támadás, attack
tanulmány, study
terv, plan
tévedés, mistake
tiszt, piece
tündérsakk, fairy chess
ütés, take
változat, variation
védelem, defence
végjáték, endgame
vesztett, lost
vezér (*V*), queen
világos, White
vonal, line

RUSSIAN

атака, attack
белые, white
вариант, variation
вертикаль, file
взять, take
восемь, eight
выигрывать, to win
выигрыш, win
гамбит, gambit
горизонталь, rank
два, two
дебют, opening
диагональ, diagonal
доска, board
жертва, sacrifice
задача, problem
защита, defence
качество, the exchange
комбинация, combination
конь (К), knight
король (Кр), king

ладья (Л), rook
ловушка, trap
мат, checkmate
миттельшпиль, middle-game
ничья, draw
один, one
отказанный, declined
ошибка, mistake
пат, stalemate
пешка (П), pawn
позиция, position
поле, square
принятый, accepted
провести пешку, to promote (pawn)
проигрывать, lose
проигрыш, loss
пять, five
разменивать, to exchange
рокировка, castling
связка, pin
сдаваться, resign
семь, seven
сказочные ш., fairy chess
слон (С), bishop
три, three
ферзь (Ф), queen
фигура, piece
ход, move
цвет, colour
черные, black
четыре, four
шах, check
шахматы, chess
шесть, six
эндшпиль, endgame
этюд, study

SPANISH

abandonar, resign
aceptado, accepted
ahogado, stalemate
ajedrez, chess
alfil (*A*), bishop
apertura, opening
ataque, attack
blancas, White
caballo (*C*), knight
calidad, the exchange
cambiar, to exchange
captura, take
casilla, square
celada, trap
cinco, five
clavada, pin
color, colour
columna, file
combinación, combination
cuatro, four
dama (*D*), queen
defensa, defence
diagonal, diagonal
dos, two
empatada, draw
enroque, castling
error, mistake
estudio, study
fila, rank
final, endgame
gambito, gambit
ganar, to win
horizontal, rank
jaque, check
jaque mate, checkmate
jugado, move
medio juego, middle-game
negras, Black
ocho, eight
peón (*P*), pawn
perder, lose
pérdida, loss
pieza, piece
posición, position
problema, problem
promoción, promotion
rehusado, declined
rendirse, resign
rey (*R*), king
rinden, resign
sacrificio, sacrifice
seis, six
siete, seven
tablas, draw
tablero, board
tomar, take
torre (*T*), rook
trampa, trap
tres, three
uno, one
variante, variation
vertical, file
victoria, win

(continued from front flap)

More than 200 games are given, including the only description in modern times of the strategy of shatranj, the main precursor of chess. There are 650 entries describing named openings and their variations (more than in any comparable book): these entries cross-refer to an appendix which tabulates these openings by moves—an entirely new way of presenting such information—so that the reader may identify a particular opening by its name if the moves are not known and vice versa. A second appendix provides a glossary of chess terms in French, German, Italian, Magyar, Russian, and Spanish. The rest of nearly 2,000 entries cover laws, strategy, playing and problem terms, and related topics such as automatons, computers, and the representation of this most romantic of games in painting, literature, the theatre, and films.

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